HIT PARADER

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BLOOD SWEAT AND CLAYTON

ROLLING STONE FILM PICS

THE BAND WOODSTOCK AND CALIFORNIA

GRAND FUNK RAILROAD

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WORDS TO ALL YOUR HIT SONGS

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LONG AS I CAN SEE THE LIGHT

HI-DE-HO

I'VE LOST YOU

THE NEXT STEP IS LOVE

AMERICA, COMMUNICATE WITH ME

GET UP I FEEL LIKE BEING LIKE A SEX MACHINE

IN THE SUMMERTIME

I KNOW I'M LOSING YOU

STEALING IN THE NAME OF THE LORD

DON'T PLAY THAT SONG

SOLITARY MAN

WAR

EVERYBODY'S GOT A RIGHT TO LOVE

I WANT TO TAKE YOU HIGHER

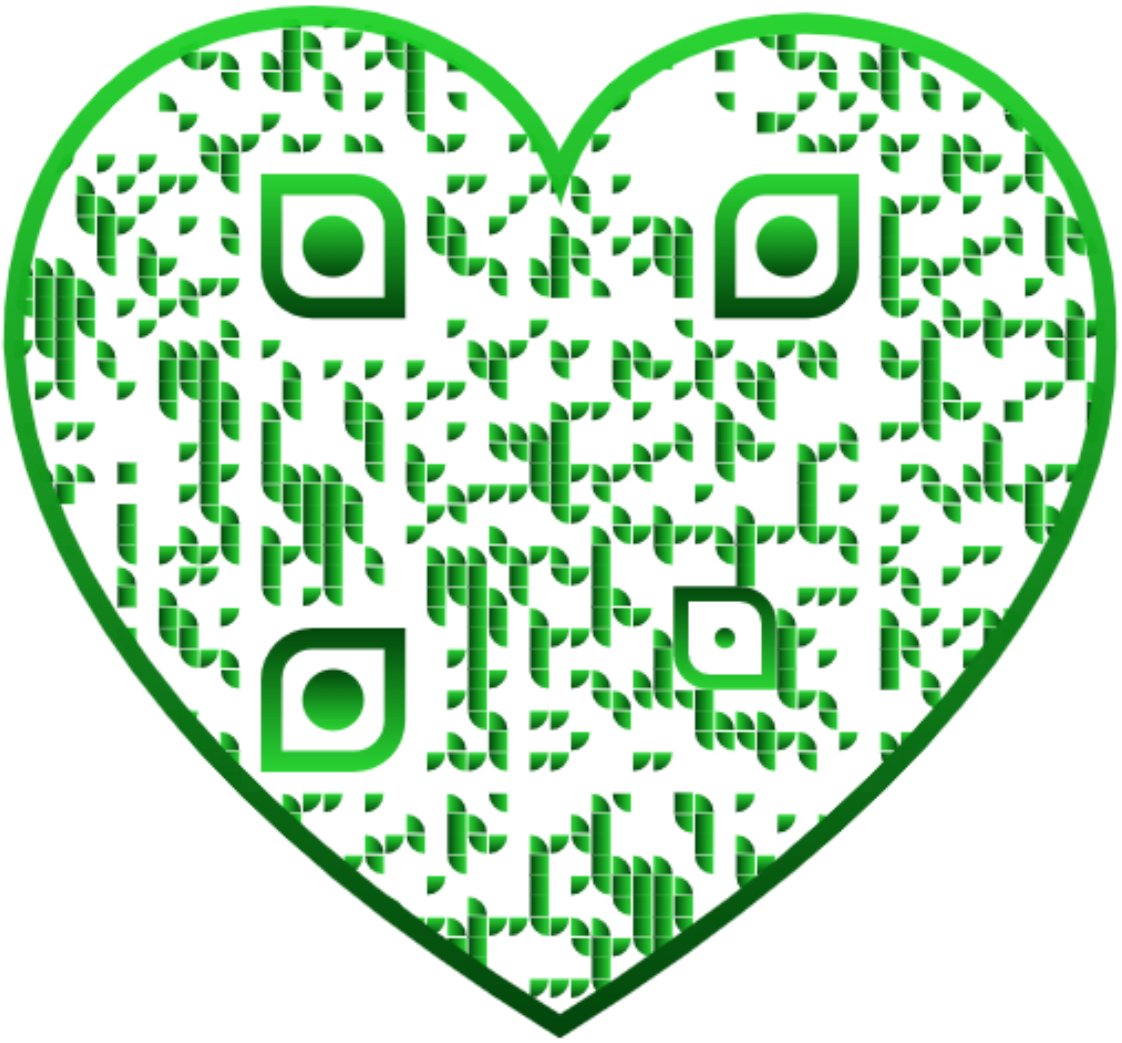
PAPER MACHE

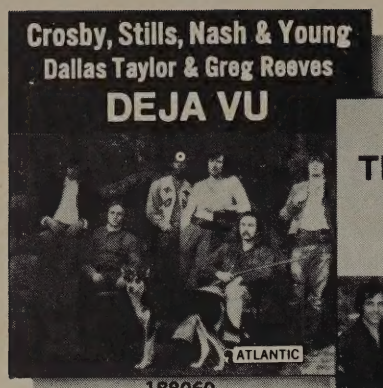
JULIE DO YA LOVE ME

GLORY GLORY

I JUST CAN'T HELP BELIEVING

OHIO





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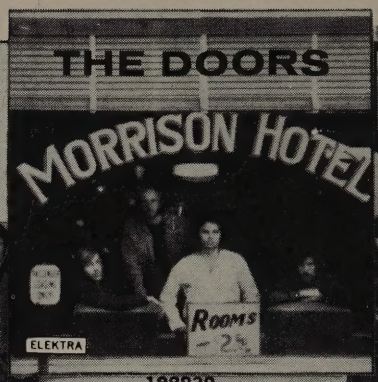

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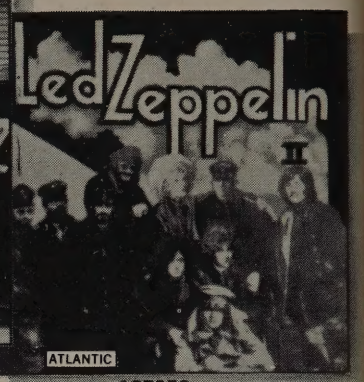

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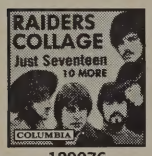

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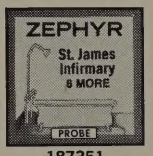

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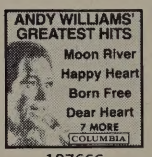

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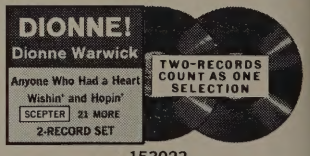

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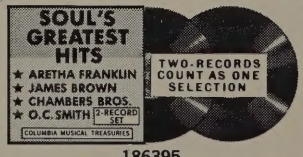

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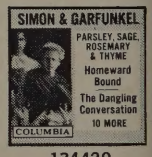

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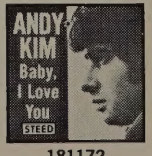

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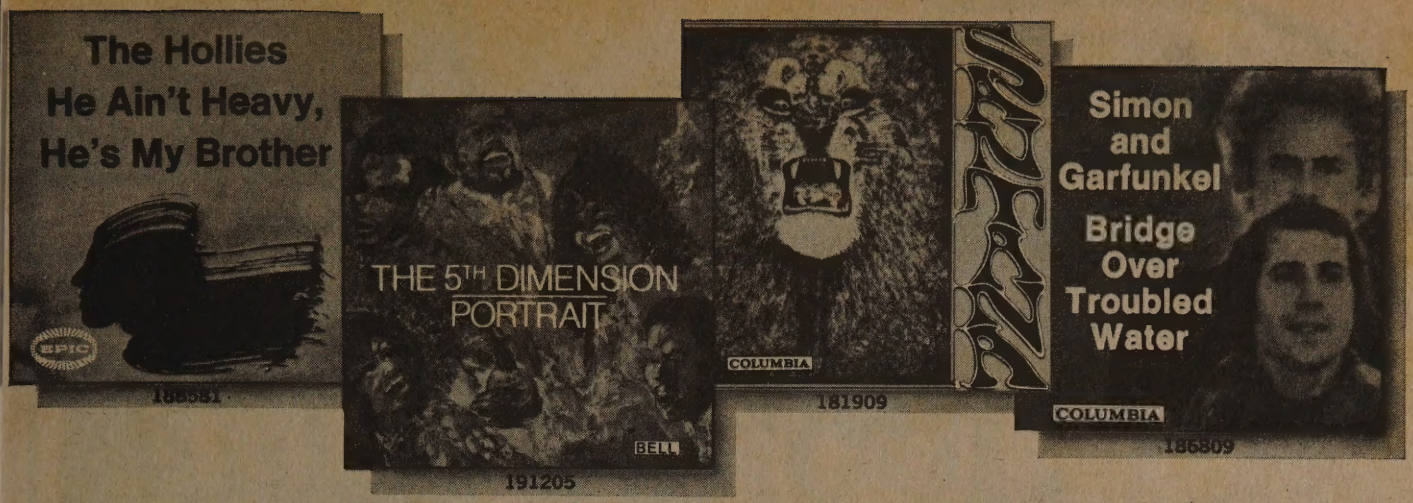

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☐ Miss .....
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269-6/7J

hit Parader....

DEC. 1970

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25/**GRAND FUNK RAILROAD** *Unhyped hip*
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PARADE OF SONG HITS

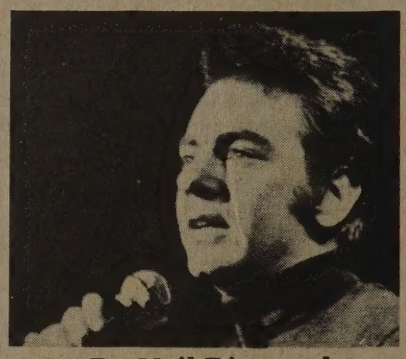
• I'VE LOST YOU

By Elvis Presley

• LOOKIN' AT MY BACK DOOR

By Creedence Clearwater

• SOLITARY MAN



By Neil Diamond

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

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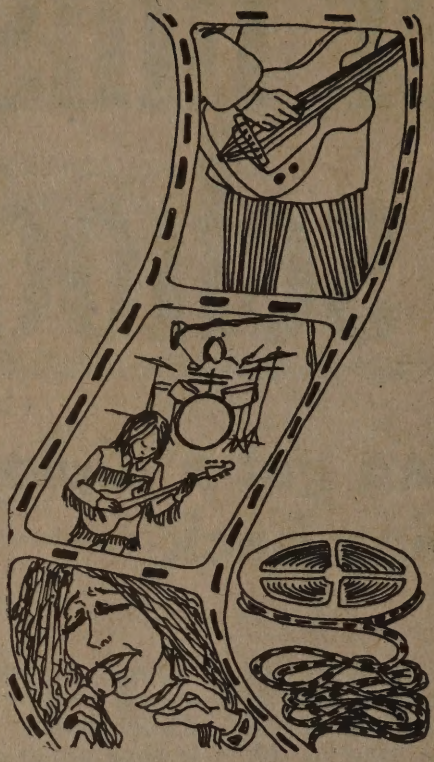

It will be interesting to see if the rock festival concept survives into the summer of 1971. The idea that sprang into vivid life after the music-love-peace boom of Woodstock - that started the Woodstock generation idea - foundered just over a year later into an ugly morass of hassles between kids and community with groups and promoters being bounced around as well.

The battle lines for a typical summer rock festival in 1970 were drawn early. As soon as an announcement, usually extravagent admittedly, was made that hundreds and thousands of rock fans would appear for a festival or love and peace, the community usually reacted and were inside the courts within hours.

To the community it merely meant rock crazed freaks whooping it up in their back gardens and being very unmentionable – the times in the 1950's when a few beer cans were slung around by the music youth paled in comparison to what the local community feared now.

And the community would usually be rewarded – if not with an outright block of the festival proceeding, then at least an injunction that prevented the land being used until the whole thing had been talked over. Say, in the winter.

The history of the on-off-on-off-on Toronto Peace Festival that began back in Year One AP (After Peace) with John and Yoko (later to make an unpeaceful withdrawal) is interesting.

The organizers had in fact got the go ahead by the local community when apparently the authorities stepped in and mapped out their usual fears of what MIGHT happen. Apparently they showed films of their side of the Woodstock togetherness, and the previously happy locals (happy at the thought of the bread that the kids would bring and spend in their community) had several withdrawal symptoms of their own and cancelled out.

During the whole affair there were bizarre side effects: a dead cat, wrapped in black silk with a noose around its neck, was delivered to the festival organizer's doorstep, his phone was tapped, he said, and threats were telephoned in against his life.

Miami was at one time during 1970 considered being boycotted by rock groups and agents because of the considerable amount of hassling – yah, boo, long haired freaks, etc. – from the local community when they held legitimate and smaller concerts.

And even Sid Bernstein, who, everyone knows, is familiar with the mechanics of putting on a festival, ran into problems when he unveiled his ideas for a magnificent Music Peace Festival over in Holland which would have attracted world wide attention.

In this case though I think the local burghers were dismayed at the enormity of the affair rather than expected trouble and after a good deal of flying back and forth to Europe it looks like Sid will go ahead with several smaller versions of his Big Beautiful Dream in 1971 at the same place.

But the Peace and Love promoter who thinks big must also be thinking more than twice about fun in the open air with rock music. That is until somebody gets lucky and manages to get 500,000 rock fans into one place far enough away not to disturb and has three days of love and beauty and nobody gets burned.

Then the cycle will start again.

Meanwhile it's back to the smaller, more manageable affairs. After all, when you are slap bang in the middle of 6000 people it still feels like 600,000. And there is also a possibility that you will see something of the action.

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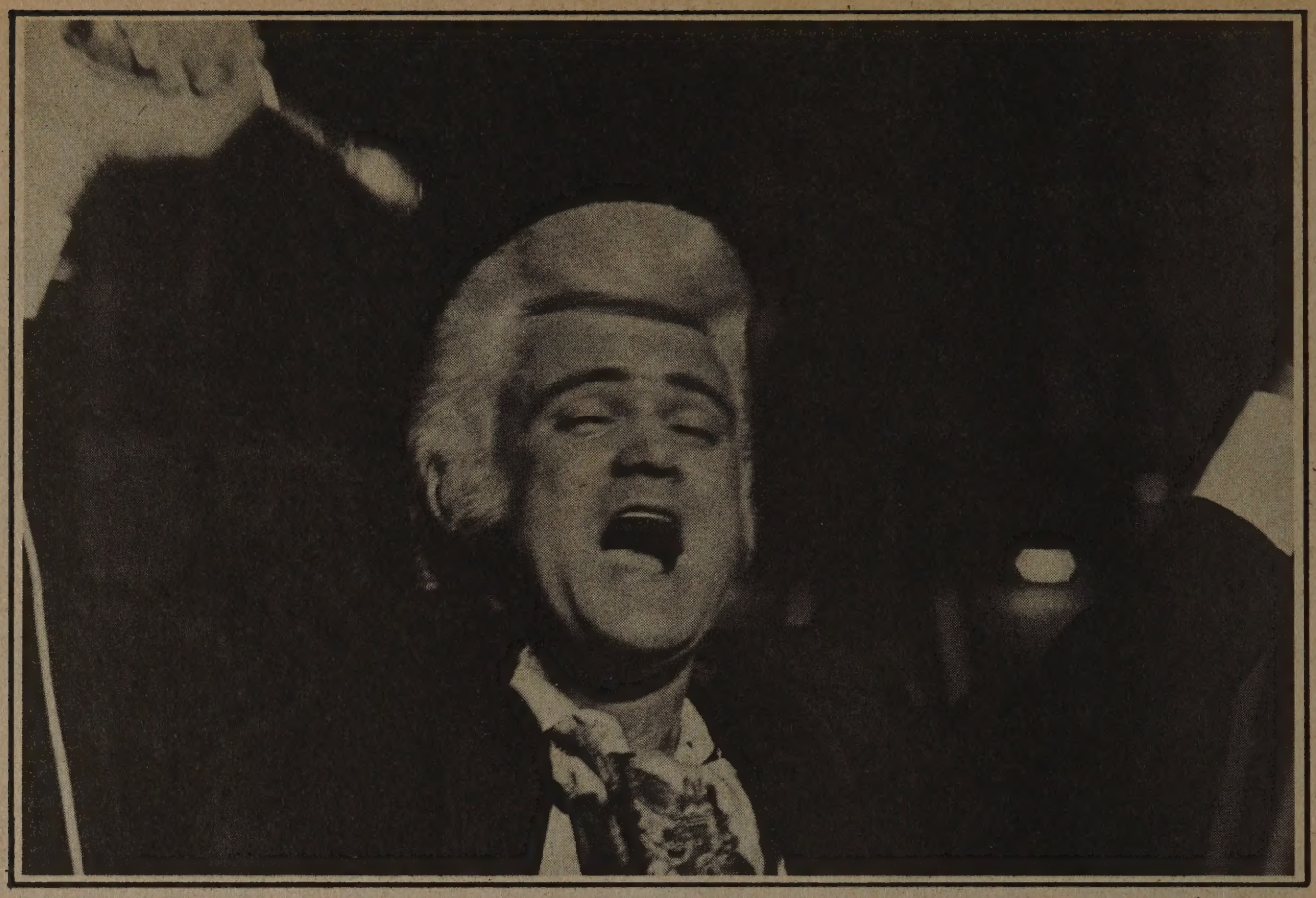


Six Foot Two, Hair of White-it's WAYNE COCHRAN

After finding out that the Lone Ranger, far from being the champion of law and order in the old West, was no more than the creation of some radio executive in St. Louis who had probably never even seen a real horse, I thought twice before buying any tall tales about characters who seemed bigger than life sized. Among the characters who fell into this legendary category were Flash Gordon, John Wayne, Spiderman, Daddy Warbucks, Richard Robinson and Wayne Cochran.

I'd been hearing about Wayne Cochran, who I was sure was a mythical character, ever since my friends took their first vacations in Miami. In between the equally unbelieveable tales of their amorous adventures, they would regale us stay-at-homes with stories about a giant, platinum-hair blues belter who could pour as much real emotion into a sad song of love as any black man. They named him Wayne Cochran and called his band of followers, the C.C. Riders. The on-stage deeds attributed to this physical and musical giant were beyond belief, and I dismissed the tales as merely the product of imaginations overworked by a double wammy of too much beer and too much sun. Wayne Cochran indeed.

Today, some five years later, I've met Wayne, heard his music and learned his philosophy. Although his rise to fame has not been as meteoric as some of our new 'supergroups,' Wayne is still going up while many of the stars of today are already on their way down. For those of you that like to read about legends, this is the story of Wayne Cochran.

The Sheer Delights add a little soul to the strutting Mr. C.

Though Macon, Georgia is not quite as big as New York or Los Angeles, it seems to have produced almost as many stars. Little Richard was the first, and James Brown and Otis Redding soon followed. Wayne Cochran was next. "Actually, we didn't really come from Macon, that's just publicity," says Wayne disarmingly. "But we all went to Macon from the nearby towns we lived in because it was the only place that we could work at singing and playing and still get home to sleep." Although Richard and Brown were a few years before Wayne's time, he was close to Redding, an old friend.

Wayne's home town is Thomaston, and he grew up there with his parents, who worked in a cotton mill and a tire cord plant, not especially high-class occupations. "We were the down people from south of town," Wayne told Esquire recently. "We never got no respect. I worked one time breaking rocks with a sledgehammer, and there was eighty-five blacks on the gang, and we got seventy-five cents an hour, and that was the only work they could get. It was the same when I was a garbage man, I was on the same level as the blacks. They wanted respect and wanted respect. I got to understand them."

Wayne's empathy with the blacks may help explain his many appearances at fund raising rallies for organizations like CORE or SNCC, often as the headliner. Though Wayne defines soul as "black man's music," and says "When a black man sings black man's music, he's still a black man, he's got roots, but when he sings pop music he's a colored man," he's not quite sure where to place himself on the spectrum. "Well, I ain't a white-black," he said, "but Otis once told me that deep down I was as black as he was."

Like many of today's crop of soul singers, Wayne Cochran got his first vocal workouts and training in church. After being kicked out of high-school in the tenth grade for refusing to shear his pompadour, Wayne took a broken guitar his father had picked out of the trash, restrung it, and formed his first band, a quartet named the Rockin Capris.

After achieving success in Thomaston, Wayne took his group to the big-time: Macon.

Here, the friendship between Wayne and Otis Redding solidified, and the two would go riding around the state trying to peddle their own records. Although Wayne's band soon became very well known, it wasn't until 1964 that he felt secure enough to give up the various part time jobs he'd been holding and concentrate on a career in music. Until that fateful decision, Wayne had been hauling garbage, delivering milk and laundry, and dabbling in real estate. He was one of the few high school students to ever pass the State of Georgia Exam for a Real Estate License!

The year was 1964 and the English invasion was on. There didn't seem to be much of a future for true soul music at the time. Wayne feels that soul music's appeal stems from the easy rhythms of black gospel songs as well as the blues, coupled with words that are simple rhymes, set to easy-to-play 4-4 or 6-8 time.

"The beat is slightly different from the prevalant Beatle sound, which is an insistent drumming four-beat with heavier accents on the second and fourth beats. In soul, the background is old

Wayne Cochran, right, with Ann Margret and Roger Smith, on the set of his first film, "C. C. And Company."

boogie-woogie rhythm, a contagious one-two-three-AND-four backbeat." The battle between the two music forms was on, and everyone was choosing up sides. The careful ones stayed in the middle where Motown's formula-soul was satisfying both needs. Wayne's band, except for his bass player, thought that soul music was dead, and tried to get Wayne to go with the big band sound that they thought was coming in, but Wayne had grown up with soul and this was the music he loved best, so the band broke up.

Wayne and his bass player split for Louisiana, where, with the help of a club owner who needed a good rhythm and blues group for his room, they formed the first edition of the C.C. (Cochran Circuit, some say) Riders.

The early collections of C.C. Riders weren't much by today's standards, but back in those days they were a mighty powerful group, who caused a lot of excitement wherever they went. After five months in Louisiana, they hit the road, soon winding up at the Castaways Bowl in Calumet City, Illinois, owned by Walt Daisy. The booking wasn't much different from many others the group has had, except that Daisy was so impressed with Cochran's potential, that when he opened a new club in Miami Beach, The Barn, he sent for Wayne to be his opening act. If you need more proof of Walt Daisy's foresight and astuteness, you have it in the fact that he's now Cochran's manager.

In 1965, there was no San Francisco scene. The Peppermint Lounge in New York was the closest thing to a happening in New York, although the Nite Owl Cafe was on its way up. In between the two coasts there was nothing...except Miami. For the college kids of that far-off generation, Miami and Ft. Lauderdale were the two most important points on the globe when Easter rolled around. From all over the East and mid-West, kids came, saw and freaked.

Wayne Cochran, his almost-white hair piled at least a half-foot above his head, singing songs of pure misery from down Georgia way, turned on a whole generation of free-spending American youth the way it had never been turned on before. If any further impetus was needed, it was provided by Jackie Gleason, who put the group on his Miami-based TV show and made Cochran the darling of the jet set. Success was assured, say you. Almost, say we. We're living in strange times, we hasten to add.

By some standards, Wayne Cochran has achieved success. He's probably the highest paid Las Vegas lounge act (and he works there, at the Flamingo and International Hotels, some six months out of the year). He gets top money in countless other clubs and packs them in at the few concerts he does. He's probably known, and fondly remembered, by more people around the country than the current fave rave supergroup.

On the other hand, he has yet to come up with that coveted hit record. Chess Records, surely one of the most

(continued on page 58)

Revolution... And the ROLLING STONES

Jean Luc Godard, the French film director, was making one of his very avant, professionally confusing films about life and revolution today. He decided to thread his film through a Rolling Stones recording session which is not such an off beat way of doing things, if you like.

The film, "Sympathy For The Devil" has been released now – it opened in London with Godard complaining about the editing and having a nifty fist fight in the cinema.

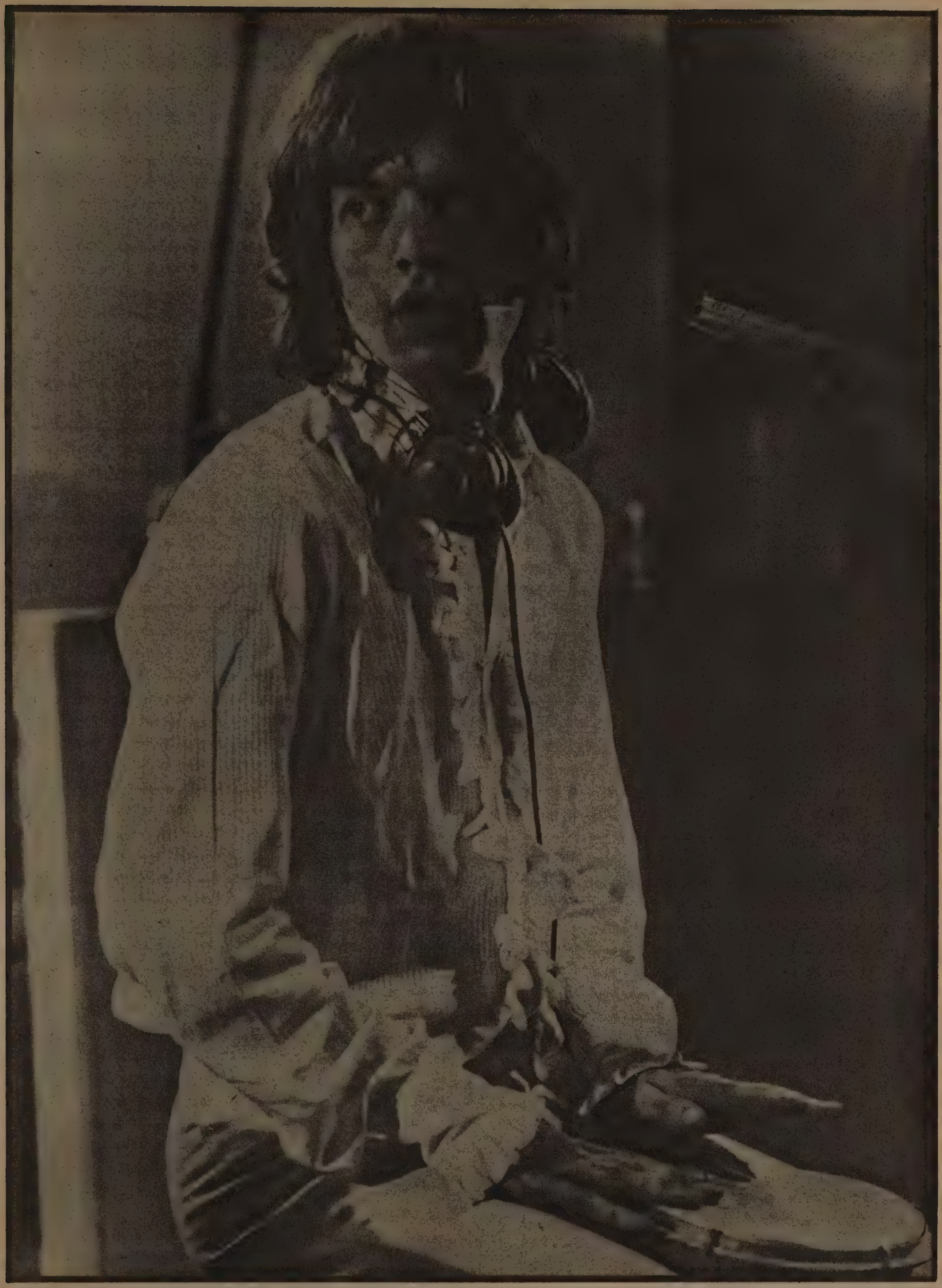
In America it is mainly going the rounds of the college campus cinemas and the art cinemas of the big cities. There's little chance of this one getting into the drive-ins next to the motor cycle movies.

But it does show the Stones recording. . . . "Sympathy For The Devil" naturally and, sadly, it affords us one last look on film of the late Brian Jones.

For the Jaggernort, of course, this is the third film he has been in, the awaited "Performance" and the Ned Kelly biography - with - song Mick did in Australia.

Director Jean Luc Godard shakes hands with Keith Richards. Jagger gets in key and focus of this color movie.

Brian Jones listens attentively while Godard explains the next scene.



Mighty Michael Jagger, awaiting instructions from the director

B B King chalked up another first when the blues - singer guitarist opened in his first New York night club date at the Royal Box in the Hotel Americana. Months before he had made his debut headlining his own Carnegie Hall show. And just to prove that New York is wide open for the Blues Boy, fellow artists, Godfrey Cambridge and Kelly Isley, right, dropped backstage to wish him luck. Lady in the picture is Carla Thomas who shared the bill with B B King.

NEW SCENES

Relations between Jefferson Airplane and their record company are somewhat strained and this may or may not be the reason why an early album, "After Bathing At Baxters" has been released again. Maybe they did have a new product and just wanted to introduce "Baxters" to all those who missed it first time around. Whatever the reason, the album captures the first stirrings of the San Francisco boom, days of whine and psychedelia. And why is the Airplane (above) smiling?

Despite the fact that Isaac Hayes (left) had "Hot Buttered Soul" (released in May 1969) earn him a gold record make No 1 in the soul and jazz charts. . .despite the fact that Isaac's new album "The Isaac Hayes Movement" is doing just as well. . .despite the fact that Isaac's two singles were monster hits. . .despite the fact that Dave Porter has his own album out, "Gritty Groovy and Gittin' It", despite all this, the SONGWRITING team of Hayes - Porter is just as strong as ever, one of the most imitated, admired and successful partnerships around. Recently the dynamic Stax-Volt duo wrote their 200th song in a five year partnership, which works out at nearly a song a week! The secret? "Normally we tailor make songs for a particular artist," says David. "We constantly live with the music we write. It's from the people in the streets," says Isaac. And there's a word of advice for budding songwriters from the pair that wrote "Soul Man," "Hold On I'm Coming'", etc. —— "Keep trying. We wrote 30 straight flops when we started. But we learned a lot," says David.

Memphis and the Mississippi -- where they are based -- also helps them write. "In Memphis you can go to so many different places and find so many different moods. If you've got the blues, you can walk up on Beale Street and see people who have the blues worse than you," comments David. "I get so many ideas just by looking at the people in the streets and parks."

For Isaac it's the Mississippi: "Every summer I go down to the park overlooking the river. I've read a lot of history and I can just feel my black heritage. I can sit there looking at the water and just let my mind go.

BEATLEMANIA IS STILL WITH US

The Beatles when the mania started

You have to look back to January 1964.

That's when Beatlemania first began in America, when John, Paul, George and Ringo, relaxing in the George Cinq hotel in Paris (after a tremendously successful series of concerts in France) first heard from manager Brian Epstein that an American tour was finally set.

Capitol had a Beatles single "I Want To Hold Your Hand" ready for release...and also a mountain of press clippings about something called Beatlemania that was breaking out all over Europe.

The company got to work and invited John, Paul, George and Ringo over for the usual promotion tour that a brand new group with potential gets. Jack Paar had his television show then and agreed to let the group perform. Ed Sullivan was also tapped -- also agreed.

Capitol brought out the single, the Beatles plugged it and it worked. Ten days after release "I Want To Hold Your Hand" was No. 45 in the Top 100 singles. Capitol shipped 694,000 out of their factories and New York alone, heavily saturated with Beatle propaganda, took 294,000 of these.

Beatlemania had started and these kind of extravagant sales figures are still with us, right into the *Trendy Seventies*. The Beatles have matured into artists rather than pop creations and sparked off a whole new world of music for everybody.

The Beatles when they were the Mop Tops

And despite Paul McCartney's decision it doesn't look like stopping.

Consider these figures for May 1970 when the Beatles' film, and album, "Let It Be" was premiered and went on general release.

In 13 days, 3,200,000 copies of the album were sent out to the shops to cater for the demand. And the album went right into the LP charts at No. 2 from nowhere. Meanwhile Paul's own album his *all-my-own-work* effort was sitting on top of the charts with a very healthy two million sale.

Allen Klein, business manager for Beatle company Apple, who revealed these figures, said at the time that "Let It Be" was the fourth biggest selling Beatle album.

No. 1 in the All Time Beatle Hit Parade is:

"Abbey Road" -- about five million of this controversial album have been sold.

Next comes "Meet The Beatles" which has sold 4,300,000 copies and was the first album released by the group in America. Now this album sold 3,650,000 copies (according to Capitol) between January 1964, when it was released, and the end of March 1964, which makes it the FASTEST selling Beatle album. Also "Meet The Beatles" was the first sign of something really extraordinary happening -- in that short period of time in 1964 this album outsold the "Hold Your Hand" single which could only rack up sales figures of 3,400,000. For an album to outsell a single in those days -- when the record industry was geared to singles selling -- was unheard of.

The "Hey Jude" album is the third biggest Beatle seller, said Klein, with 3,300,000 copies. And in fifth place, right behind "Let It Be" is good old "Sgt. Pepper" which has sales figures of 2,700,000 and are generally regarded as the most successful Beatles albums -- at least it's the first one that comes to mind when you ask people what the biggest Beatle album is. But don't despair -- "Sgt. Pepper" still marches along to the tune of 50,000 copies a month over the counters.

Some other random sales figures for Beatles albums given out by Allen Klein:

"A Hard Day's Night" (2,500,000) "Help" (1,500,000), "Rubber Soul" (2,500,000), "Yesterday and Today" (1,100,000), "Revolver" (1,500,000), "Magical Mystery Tour" (2,000,000), The White LP (2,200,000), "Yellow Submarine" (700,000).

Top seller in the singles field for the Beatles is "Hey Jude" followed by "I Want To Hold Your Hand," "Let It Be" and "Something."

Klein reckons that the increased sales of the very latest Beatle albums is due to the fact that they have streamlined the selling procedures, can take bigger risks because the Beatles themselves own Apple Records and can afford to take these risks. And it is strange but true that some Beatles singles didn't ever make that magical million figure where a record company gives you a Gold Disc. For instance "Lady Madonna," "And I Love You," "Ticket To Ride," "Nowhere Man" all just missed the million when everything was counted up finally.

But with the Beatles getting material out together and se-

parately, these are great times for the Beatle fan -- consider the fact that in the last 12 months or so the Beatles themselves have put out five singles and three albums.

That is increased productivity from a group which used to concentrate on getting two albums a year into the shops because they didn't want to overload the market.

Or maybe they remembered 1964 when it all broke loose and everybody had their own Beatle album.

Actually although "I Want To Hold Your Hand" was the real start of the Beatle boom, there had been material from the group available to anybody hip enough to spot trends and influence people. "She Loves You" was released some months before January 1964 on the Swan label in America and around the same time Vee Jay released "Please Please Me" out of Chicago.

But they sank without trace.

So when Capitol came out with their blockbuster -- which they announced as the fastest breaking single ever, faster, would you believe, than "16 Tons" by Tennessee Ernie Ford, faster than "Tom Dooley" by the Kingston Trio even -- both Swan and Vee Jay started to work like mad on their Beatles material.

And by March 1964, -- March 14 to be exact -- Billboard's Top 100 singles chart had an historic look about it with the Beatles right in there at No. 1, No. 2 and No. 3. Capitol, Swan and Vee Jay.

March 28 and history repeated itself and then some -- the Beatles occupied the first four positions on the chart and had ten singles listed. Two of these singles were imported across the Canadian border in such numbers to place them high in the chart. The following week, 12 Beatles singles were in the Top 100 and in Canada the situation was even more incredible with the Beatles taking nine places out of the Top 10 there.

However the peak was reached in the last week in March when John, Paul, George and Ringo were Nos. 1 to 5 inclusive in the Top 100.

The new Capitol single, "Can't Buy Me Love" went into the Hot 100 at No. 27 -- then a miracle feat -- and the company claimed sales of 940,225 on the very first day!

Some statisticians got to work and estimated that in Febuary that year only Elvis Presley and the Four Seasons managed to hold on. The Beatles accounted for 60 percent of all the singles sold in America.

And it all happened in three months: the days that saw the first Beatle wigs, Beatle hair cuts, various disc jockeys announcing themselves as the fifth Beatle, Ed Sullivan booking them for three straight Sundays ...and talk of the Liverpool Sound.

The English group invasion was on...and carries on to this day with the Claptons, Zeppelins, Cockers.

But in April 1964 it was all set for the second stage of the invasion. April 4 saw a single called "Not Fade Away" released in America.

By the Rolling Stones ☐Ian Dove

The Beatles when they were the Fab Four

Publicity Bigger Than Music

JETHRO TULL

Jethro Tull are an honest lot.

How many bands can you see admitting they were "bigger in publicity than in our music" as Martin Barre said, talking candidly before their last American tour about the reasons for bringing a fifth member of the group along, John Evan, on piano and organ.

Said the honest Mr. Barre: "The name Jethro Tull was so big and we thought that the music was not good enough to substantiate it."

So they introduced John Evan to broaden their potential and, as seen during their tour, plus the evidence of the five man Jethro on the "Benefit" LP, they seem to have made a wise move. Not only their music has blossomed out though, so it seems, because the assured John Evan that I spoke to during the last tour was some way removed from the shy young man who a month ago would sooner hide under a piano than face his first interview.

The band at the time was in New York, had just arrived for a weekend gig at the Fillmore East after three weeks on the West Coast and several concerts in Texas.

John, you may recall, was enticed from his studies as a pharmaceutical chemist to join Jethro Tull and was, when I last

saw him, determined to return to college when the band arrived back in Britain to sit for his second year exams.

Successful results would give him an open door to return to his studies when he has had enough of music.

But five weeks of Jethro Tull appeared to have somewhat deflated his eagerness to be "a chemist rather than a musician." He said that he had barely glanced at the books he took along to study and now wished that he could get out of the exams. "I'm fitting into Jethro much better than I thought I would do," he confessed. "Having enjoyed college I thought this would be bloody awful by comparison but it isn't as bad as I imagined.

"I'm rather relieved that I find life with Jethro very good indeed. I've got much more interested in the music because as I told you before I didn't know much about the music when I joined. I'd only heard the first album and didn't like that much and had only seen them once on stage."

Like Ian Anderson of the group, John is reluctant to get drawn into social and political observations but said of America: "It has been a bit of a disappointment in some way. You get the impression at home that is that much bigger and better than England but the truth is that it is just bigger – leave it at that."

The group started their last tour, their fourth, with a vastly altered act to take in new material and, according to John, it hadn't needed much changing en route to allow for audience response.

What had changed though was John's organ and piano playing.

"At the start I had to do more or less what Ian told me to but now I've been with them for a while, I am able to use ideas of my own. I found that I really did fit in well with them right from the start. No, I can't say I had any nerves at all – apart from the Long Beach Arena where there was a 15,000

John Evan -- new boy who finds he likes it with the group.

Jethro Tull – they find the size of an audience makes a difference to the reception.

audience and it was rather nerve-wracking for all of us.

"We've been getting varied receptions. They have all been very enthusiastic ...but in different ways. And the way they react depends on the size and the venue. There seems to be a critical size in audiences.

"At Long Beach there was a huge crowd in a restricted space and there was mass herding to the front so that people behind the first few rows got crushed and couldn't see.

"As far as we were concerned that was pretty worrying because the kids had paid extortionate prices to get in – something like six dollars or so – and we wanted to give them their money's worth."

Jethro Tull prefers smaller venues, those with fixed seating, "like an English theater." Because, said John, it is then physically impossible to mass milling around and Jethro communicate better with a seated audience.

"The thing is," explained John, "you have so many rock groups who exhort their audiences to jump about and they give the impression that that is what the kids are there for. They become conditions from the attitude of these groups into thinking this is what rock and roll music is all about.

"But as far as we are concerned it is not. For a start we don't play at full volume throughout a set. We have acoustic passages and try to introduce a lot of light and shade into an act. It is hard to do that with thousands of kids yelling their heads off."

That pattern of behavior was prevalent on the West Coast according to John but not in Texas where the huge auditoriums had fixed seating. "In the end we went down there as well as anywhere we had played on the West Coast but we were much more satisfied with that kind of reception," he added.

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BEACH BOYS
A Different Sound From Now On

Full line up for the Beach Boys from now on, Brian Wilson, fourth from left, is back touring again.

From now on it will be a different Beach Boys sound from the usual one we have been hearing. After many years of happy-go-lucky surf type things the group has shifted its position somewhat.

Beach Boy Bruce Johnson told me this when we chatted. He is very much the spokesman for the group these days and we talked after he had returned to his Hollywood home after a night out watching the Manfred Mann group play.

Said Bruce: "As each year passes we drop old numbers and bring in new ones. When we do concerts or go on tour now we do a lot of things from our 'Sunflower' album. In fact the numbers we did on our last American tour are all pretty new and people seemed to like them.

"And you'll probably be seeing six Beach Boys from now on... Brian (Wilson) is touring again after five years. He toured with us in February and March this year and enjoyed it. He didn't make the Australian tour because his passport wasn't ready in time.

"He is still writing and producing as much as ever and work on our albums while we are away."

I asked Bruce why there was a long gap in releases from the Beach Boys and he explained it was a "question" of terms"

with record companies.

"Now we have formed our own record label you have to get the right terms for your artists," he informed me in his businesslike manner that he occasionally adopts.

"We have a group the Flames with a record called 'See The Light' and an album called 'Long Playing' I have a Mary Hopkin type singer called Amy. She is fifteen years old and the daughter of a record company vice president. I discovered her through an ex-girl friend of mine."

Following plans for the Beach Boys to appear at the prestige Isle of Wight Festival in England, Bruce also revealed that the group had plans for a shindig of its own.

"We own 416 acres of land in the Simi Valley, which is 40 miles north of Los Angeles and we'd like to run a pop festival there. We'd like to hold a Woodstock there in the summer if we could get the right groups."

Bruce is also continuing his songwriting career working with Michel Legrand who composed "Windmills of my Mind."

He is particularly proud of a song called "Deidre" that they have written together and is included on a Beach Boys album. "It was my real ambition to write this sort of song," he said. "I'm learning to write songs properly now and I'd like to get into film music eventually."

Another Johnson ambition is to own property in England. "I spent a lot of time on my last trip to England looking for somewhere to live. I can get 50 acres of land there in England for what I have to pay for one acre in America." One thing Bruce will probably insist on, is room to race around in using his recently acquired Suzuki motor cycle he imported from Japan. He still rides around the Hollywood Hill on it, despite laws to the contrary.

Bruce recently celebrated the start of his sixth year as an official member of the Beach Boys. He went with a party of friends to celebrate in a Japanese restaurant and then on to a night club where the Four Freshmen were appearing.

"Do you know what they sang?" he asked. "They sang 'Surfer Girl' which is kind of nice." □Richard Green

The good old days when the surf was up and the Beach Boys presented disc jockeys with awards!

Blood Sweat and Tears singer, David Clayton Thomas has a reputation back home in his native Canada.

A record company man (who wanted his name kept secret) tells one side of it: "He was a troublemaker, a bad kid. He wouldn't leave things the way they had been comfortably running. He had an ego problem and he got into a lot of trouble and he deserved every bit of it."

His friend, Scott Richard, who was in three of the bands that David fronted in Canada says: "David has got to be one of the most loyal people you could meet. He totally committed himself to his group. There is always conflict within groups but David worked hard to overcome it."

David sees the situation from his own point of view, naturally. It is a point of view that is colored by ten years of hard work in the Toronto area of Canada for little money. By seeing a boom for British groups skyrocket prices of inferior chugalong outfits while his own prices remained welfare low. By seeing records he'd made in the top ten of the local charts, a fact that was never reflected in his paycheck or royalty statement. By managers who kept offers that would have advanced his career from him.

It is a situation that has probably hardened David Clayton Thomas, who was never a doubting Thomas anyway when it came to his own ability. He may be working for a group that can pull in standing room only audiences and can travel first class -- even for the American State Department behind the Iron Curtain, the first rock group to do this.

But David still remembers those early days when he paid his dues in full. He talked -rambled rather -- on about them during a visit back home to Toronto.

BLOOD SWEAT & CLAYTON
Paid His Dues

"All the backbiting and petty nonsense that goes on in this business, you can take it for ten grand a night but not for just 20 or 30 bucks.

"Ten years....I worked for ten years in Toronto and I had hit records, five of them. But I still wasn't able to make any sort of living. It was atrocious.

"I was lucky to pull in $125 a week and that was real incentive. Scuffling around the country like starving rats, begging agents for an extra 50 bucks just so that we could get some new strings for the bass guitar.

"The only way you could survive was to join the bar circuit -- playing for drinkers in clubs, and that completely stifled any creativity you might have.

"I recall one time we had a top five record and we were working at Friar's Tavern in Toronto for $150 a week -- that's what I got after my band had been paid. And just up the road in a similar club some crummy group with no hit and not even a record out was pulling in double what we were getting.

You know the reason? They were American not Canadian, from Boston.

"There was a complete lack of acceptance of Canadians by Canadians. It didn't matter how bad you were if you happened to be English or American, the crowds thought you were great.

"With all the hits we had we still didn't get one cent royalties. And then when I made it with Blood Sweat and Tears, you should have seen the Canadians crawling into New York claiming they had old contracts. The famous David Clayton Thomas was under contract to them -- like hell I was. I'd like to name a few names....

"One of them tried to stop us from releasing the second Blood Sweat and Tears album. You should have seen him crawling up the wall of the boardroom at Columbia in New York when Columbia brought in a few facts and their lawyer.

"My dream has always been a big

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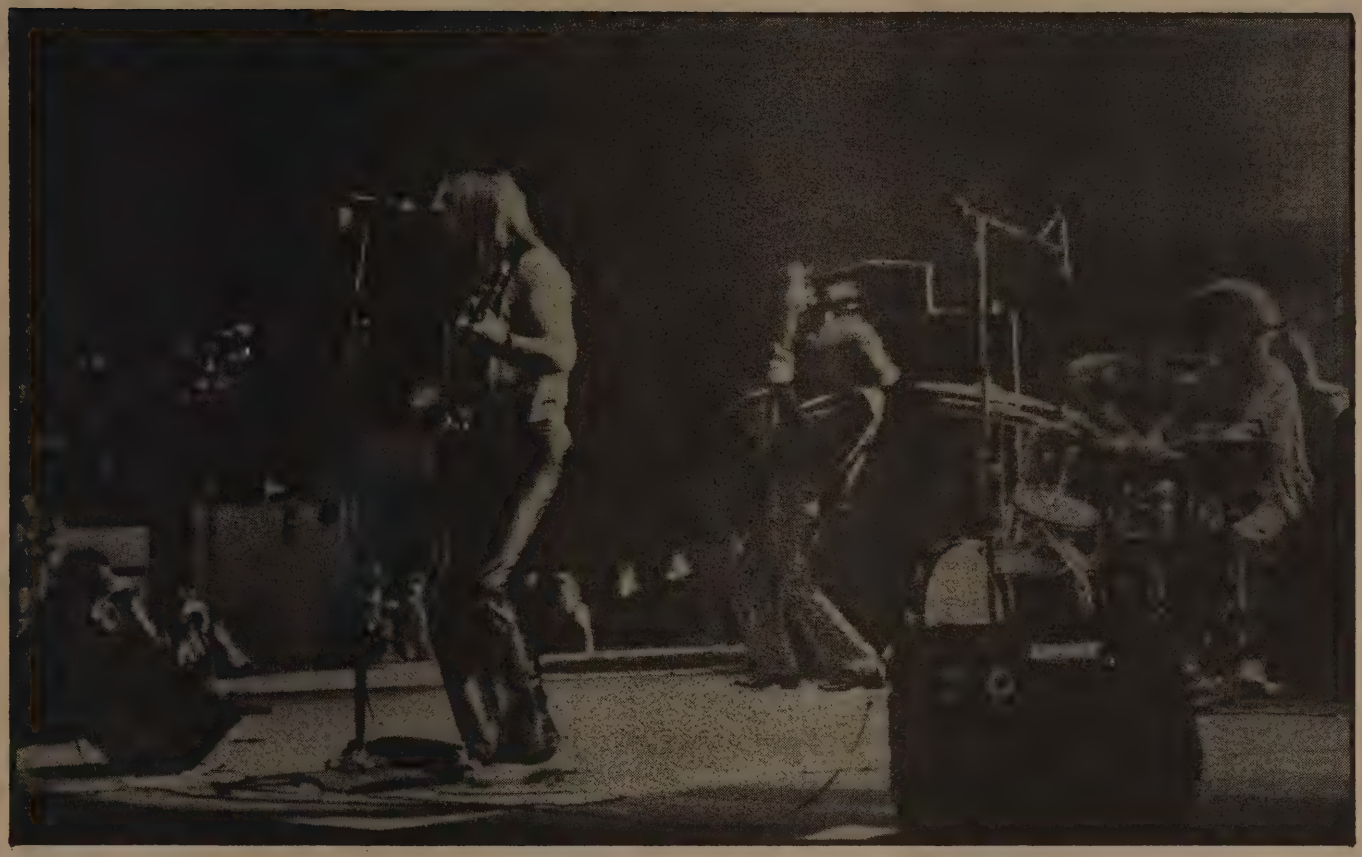
GRAND FUNK RAILROAD

No Big Hype



In New York's Times Square there is an enormous billboard, claimed by the owners to be the "world's largest" and it covers the whole block and costs $35,000 a month to rent.

During July and August, three huge faces looked down on the sidewalks. Under the faces was the sentence: Three faces among the countless who belong to the New Culture, setting forth on its final voyage through a dying world.

This pessamistic viewpoint, and the faces, belongs to the Grand Funk Railroad who really should be happy to be a year old as a group and really movin' ahead.

Taken from a record sales angle, two of their albums, "On Time" and "Grand Funk" have sold over 400,000 each. Their newest and third album, "Closer To Home" went out with advance orders of over 250,000.

Grand Funk Railroad started out as an opening act at the Atlanta Pop Festival and that was a gig they did for free – for the exposure.

Now they are a $1,000,000 a year corporation, GFR Enterprises, with 12 full time employees on the payroll. Getting around with Grand Funk means a load of three tons of equipment for concert dates. There's a heavy sound stystem which inclues a 2000 watt full stereophonic sound system, and which uses 12 microphones and a 200 watt monitor system on stage.

And up go the expenses – over $10,000 a month on commercial and charter jet travel for Grand Funk – they logged 150,000 plus miles in the air during the last 12 months alone. Hotel accommodation and eating costs another $300 a week.

This kind of progress has been achieved quietly, it was no super hype that put this group over. It was no dynamite press agent creating a mystique about their lives and their prowess. It was their music. They are perhaps one of the most visual acts playing the rock halls but their music remains.

A recent date at the Capitol Theater showed what effect Grand Funk had on the audience. Audience reaction was a little luke warm at first, maybe a little tepid but by the second number, after the group had warmed them up with "Heartbreaker," they were on their feet for the rest of the concert.

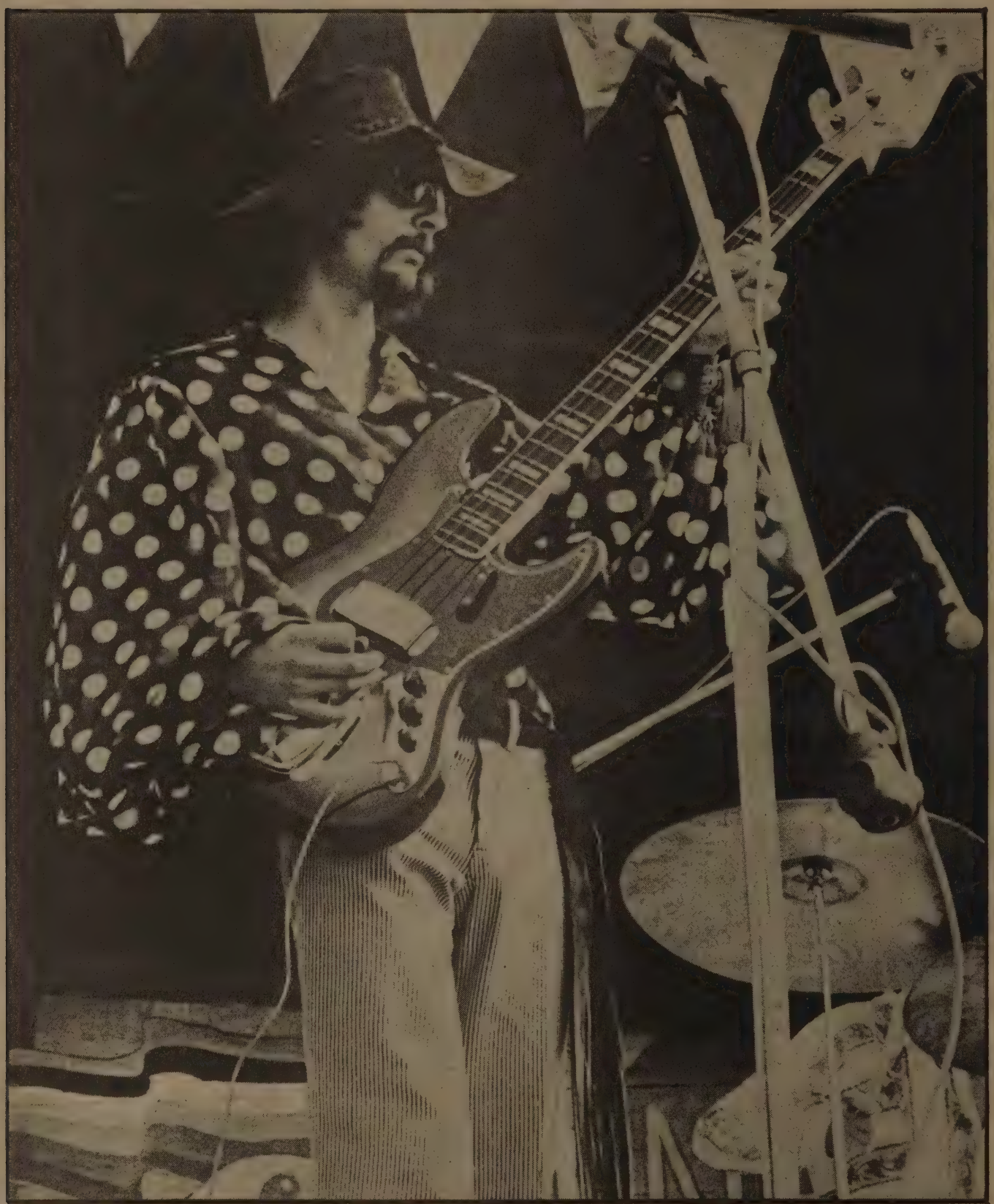
Press reaction wasn't kind to the Grand Funk music at first either. Some critics said their music should be condemned [illegible] of the be[illegible]

likened the group to Cream. Sour Cream though.

So all Grand Funk could do was sit back, play their music, write their songs.

So after a year the writers started coming round. They noticed that Grand Funk played to good crowds, had good response, were in the charts, and were not simply an opening act any more. They were even headlining – small gigs at first, but growing.

The reevaluation started from the media. Praises for Grand Funk were uttered and yet Grand Funk hadn't done anything out of the ordinary to gain this new respect. It just played the music, wrote the songs.



Mel has something more than a bass and a few vocals to his performance.

In the analysis it has to be the audience who have turned it around for Grand Funk. And the audience is not the collection of dummies some press agents fondly believe. They're not going to put down money to be bored.

So now with more attention being given to Grand Funk it also appears they aren't faceless. Or without opinion. Recently they talked to writer Jared Johnson.

HP: If you were asked to compare hard-rock (yourselves, Steppenwolf, Led Zeppelin) with soft-rock (Simon and Garfunkel, Donovan, Bee Gees), other than the obvious, how would you go about it?

MARK FARNER (guitar): Soft-rock is more of a listening thing. You dig listening to them. I've never seen them perform Donovan or Simon and Garfunkel, but I don't imagine they're too active on stage and we try to put theatrics into our show on stage.

DON BREWER (drums): Soft-rock doesn't have the excitement.

MARK: It's meaningful. A lot of the songs in soft-rock are meaningful, and you can get into the words but I like to express myself through my guitar. I like to scream when I feel like it.

HP: Do you ever do anything besides hard-rock?

MARK: Our new album, "Closer To Home" ....when you dig that you'll see the versatility. We kind of got into some soft things, a little variation. Soft piano parts and organ parts.

HP: Are pop festivals necessitating a need for a lot of volume? Hard-rock groups seem to be drawn to festivals more than

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MEL SCHACHER, DON BREWER, MARK FARNER

Mark puts out all he's got and then some. . . .and you know its there.

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WORDS TO YOUR FAVORITE HITS

•I WANT TO TAKE YOU HIGHER

(As recorded by Sly & The Family Stone/Epic)
SYLVESTER STEWART

Beat is getting stronger
Music's getting longer too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is nitty gritty
Sound is in your city too
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

Beat is there to make you move
Sound is there to help you groove
Music is a-flashin' me
I want to, I want to, I want to, I want to take you higher
Baby, baby, baby light my fire
I want to take you higher.

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•I JUST CAN'T HELP BELIEVING

(As recorded by B.J. Thomas/ Scepter)

CYNTHIA WEIL
BARRY MANN

I just can't help believing when she smiles up soft and gentle with a trace of misty morning
And a promise of tomorrow in her eyes
And I just can't help believing when she's lying close beside me
And my heart beats with the rhythm of her sighs
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

I just can't help believing when she slips her hand in my hand
And it feels so small and helpless that my fingers fold around it like a glove
And I just can't help believing when she's whispering her magic and her tears are shining
Honey sweet with love
This time the girl is gonna stay
This time the girl is gonna stay for more than just a day.

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•HI—DE—HO

(As recorded by Blood, Sweat & Tears)
CAROLE KING
GERRY GOFFIN

Hi-de-ho, hi-de-hi gonna get a piece of the sky
Gonna find me some o' that old sweet-a roll
Singin' hi-de-hi, hi-de-ho

I been down so low
But Tom look'd like up
Once I tho't that second saves was enough to fill my cup
Now I proffer'd all I had
But it ain't now way to live
Bein' taken by the ones who have the least amount to give
Singin' too great a need of mine
Singin' hi-de-hi-de-hi-de ho talkin' 'bout.
(Chorus)

Once I met the devil, he was very slick
Treated me with worldly goods and said I could have my pick
But when he laid the paper on me and showed me where to sign I said.
"Thank you very kindly but I'm in too great a need of mine singin'.
(Chorus).

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PARADE OF SONG HITS

•WAR

(As recorded by Edwin Starr)

NORMAN WHITFIELD
BARRETT STRONG

War uh um what is it good for nothing
War uh um what is it good for absolutely nothing
War uh um what is it good for absolutely nothing

War I despise cause it means destruction of anything alive
War means tears in thousands of mother's eyes
When their sons go out to fight and lose their lives I say.

War it's nothing but a heart breaker
War friend only to the undertaker
War is an enemy to all mankind
The thought of war blows my mind
War has caused unrest within the younger generation
Induction then destruction who wants to die ah

War uh um what is it good for
You tell me nothing um
War uh what is it good for absolutely nothing Good God
War is friendly only to the undertaker
War's have shattered many a young man's dreams
Made him disabled bitter and mean
Life is much to short and precious to spend fighting wars each day
War can't give life it can only take away

ah
War uh what is it good for absolutely nothing mmmmm

War Good God Almighty listen
What is it good for absolutely nothing yeah
War it's nothing but a heartbreaker
War friend only to the undertaker
Peace, love and understanding
Tell me is there no place for them today
They say we must fight to keep our freedom
But Lord knows it's got to be a better way I say

War ah uh yeah yeah
What is it good for absolutely nothing say it again
War yeah yeah yeah yeah
What is it good for absolutely nothing say it again
War nothing but a heartbreaker
What is it good for friend only to the undertaker.

-2-3-4 War 2-3-4
Hut 2-3-4-5.

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•GLORY GLORY

(As recorded by The Rascals/Atlantic)
FELIX CAVALIERE
I saw a child he was carryin' a light
I asked where it came from
He blew it right out
His eyes looked into me his voice was a song
He said tell me, tell me do you know where it's gone.

Glory glory my eyes have seen the mountain
My soul can sing the song
Glory glory singin' hallelujah
The truth is marchin' on.

Every mornin' the sun lights us all
The trees ask for nothing
They just let their fruit fall
Fires the same no matter what the source
The flame of life burns on
It's never never lost.
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•PAPER MACHE

(As recorded by Dionne Warwick/ Scepter)

HAL DAVID
BURT BACHARACH

Twenty houses in a row
Eighty people watch a TV show
Paper people cardboard dreams
How unreal the whole thing seems.

Can we be living in a world made of paper mache
Ev'rything is clean and so neat
Anything that's wrong can be just swept away
Spray it with cologne and the whole world smells sweet.

Ice cream cones and candy bars
Swings and things like bicycles and cars
There's a sale on happiness
You but two and it costs less.

Read the papers keep aware
While you're lounging in your leather chair
And if things don't look so good
Shake your head and knock on wood.

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•DON'T PLAY THAT SONG (You Lied)

(As recorded by Aretha Franklin/ Atlantic)
AHMET M. ERTEGUN
BETTY NELSON
Don't play that song for me
It brings back memories of days that I once knew
The days that I spent with you
Oh no, don't let it play
It fills my heart with pain
Please stop it right away
I remember just-a what it said
It said: "Darling, I love you"
You know that you lied
"Darling, I love you"
You know that you lied
"Darling, I love you"
You know that you lied, you lied, you lied, lied, lied, lied.

Remember on our first date
You kissed me and you walked away
You were only seventeen
I never thought you'd act so mean
But baby you told me you loved me
You told me you cared
You said, "I'll go with you darling almost anywhere
But darling, you know that you lied, lied, lied, lied, lied.
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•(I Know) I'M LOSING YOU

(As recorded by Rare Earth/Rare Earth)
N. WHITFIELD
E. HOLLAND
C. GRANT
Your love is fadin'
I can feel your love fadin'
Girl it's fadin' away from me
'Cause too much your touch has grown cold
As if someone else controls your very soul
I'll fool myself as long as I can
And feel the presence of another man
It's there when you speak to me
It's just not the same
Oh baby, I'm losing you
It's in the air
It's everywhere
Oh, baby, I'm losing you.

When I look into your eyes
A reflection of a face I see
I'm hurt, down-hearted and worried, girl
'Cause that face doesn't belong to me
It's all over your face
Someone's taken my place
Oh, oh oh baby, I'm losing you
You try hard to hide
The emptiness inside
I can tell I'm losing you, losing you.

I don't wanna lose you
I can tell when we kiss all the tenderness I missed
Oh little girl, I'm losing you
Girl, I can feel it in my bones
Any day you'll be gone
Oh, baby, I'm losing you
Oh my dear what happened to the loves we shared
Oh baby, I'm losing you.
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PARADE OF SONG HITS

•SOLITARY MAN

(As recorded by Neil Diamond)
NEIL DIAMOND

Melinda was mine till the time
I found her holding Jim, loving him
Then Sue came along, loved me strong
That's what I thought, me and Sue,
but that died too.

Don't know that I will part until
I can find me the girl that will stay
And won't play games behind me
I'll be what I am, a Solitary man
Solitary man.

I've had it to here
Being where love's a small word
Part-time, thing, paper ring
I know it's been done
Having one girl who will love me
Right or wrong, weak or strong.

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•IN THE SUMMERTIME

(As recorded by Mungo Jerry)
RAY DORSET

In the summertime, when the weather is high, you can stretch up an' touch the sky
When the weather's fine, you got women, you got women on your mind.
Have a drink, have a drive
Go out an' see what you can find.

If her daddie's rich,
Take her out for a meal,
If her daddie's poor
Just do as you feel,
Speed along the lane,
Do a ton, or a ton an' twenty five,
When the sun goes down,
You can make it, make it good in a lay - by.

We're not grey people,
We're not dirty, we're not mean,
We love everybody but we
Do as we please
When the weather's fine,
We go fishing, or go swimming in the sea,
We;re always happy,
Life's for living, yeah! That's our philosophy.

When the winter's here,
Yeah! It's party time,
Bring a bottle, wear your bright clothes
It'll soon be summertime,
And we'll sing again,
We'll go driving, or maybe we'll settle down.
If she's rich, if she's nice,
Bring your friends, an' we'll all go into town.

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•STEALING IN THE NAME OF THE LORD

(As recorded by Paul Kelly)
PAUL KELLY

There's a man on the corner
Raisin' a congregation sayin' that he's the one brothers and sisters
That's gonna bring us all to salvation
Sayin' that he's the one to make a way for you
He's gonna do it with no hesitation
Sayin' step in the line, can you spare a dime
I heard him say step right on up
How you this evening? Drop a buck
People I'll tell you what I see, a parasite is he
Ain't much difference in what he's doing
Good people than B&E (that's breakin' and enterin' you know)
That man is stealing in the name of the Lord
Sayin' God's gonna bless ya
Stealing in the name of the Lord
Hey, hey it's happening everyday.

This man will walk up to you
And look you in the eye
Put his hand on your shoulder and tell you a big fat lie
He'll tell you God's gonna bless you children
If you put your faith in me
Then he'll pass the tray while the choir's singing
Nearer my God to Thee mm mm mm
Step in the line, can you spare a dime
I heard him say step right on up
How you this evening?
Drop a buck
That man is stealing in the name of the Lord
That's what he's doing
Stealing in the name of the Lord

Come confession time that's time to spill your mind
He sits back in his easy chair and listens to you testify
And when that's over he puts his hands on your shoulder
Tells you all's forgiven the man can't be colder mmm mmm mmm
Step in the line, can you spare a dime
I heard him say step right on up
Good people drop a buck
That man is stealing in the name of the Lord
Sayin' God's gonna bless you
Stealing in the name of the Lord

He's gonna save your soul
That's what he said, pick your life up
And make you whole
Yeah that's what he said
This man will sock it to you in God's name
This man will rock it to you yes he will in God's name
He'll steal you blind
And tell you he don't need no money say all you need is him and God.

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•GET UP I FEEL LIKE BEING A SEX MACHINE

(As recorded by James Brown)

JAMES BROWN

Get up get on up get up get on up
Stay on the scene get on up
Like a sex machine
Get on up, get up
Shake your arm them use your form
Stay on the scene like a sex machine
You gotta have the feeling
Sure as you're born
Get it together
Right on right on get up.

I said the feeling you got to get
Give me the fever in a cold sweat

The way I like it is the way it is
I got mine and don't worry about his.

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•I'VE LOST YOU

(As recorded by Elvis Presley/RCA)

KEN HOWARD
ALAN BLAIKLEY

Lying by your side I watch you sleeping and in your face the sweetness of a child
Murmuring a dream you won't recapture tho' it will haunt the corners of your mind
I've lost you, tho' you're near me
And your body's still as kind
I've lost you on the journey but I can't remember where or when.

Who can tell when summer turns to autumn and who can point the moment love grows cold?
Softly without pain the joy is over tho' why it's gone we neither of us know
I've lost you, oh, I've lost you
I don't reach you anymore we ought to talk it over now
But reason can't stand in for feeling.

Six o'clock the baby will be crying, and you will stumble sleeping to the door
In the chill and sullen grey of morning we play the parts that we have learned too well
I've lost you, oh, I've lost you
Though you won't admit it's so
I've lost you on the journey but I can't remember where or when.

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PARADE OF SONG HITS

•JULIE DO YA LOVE ME

(Produced for records by Jackie Mills for Wednesday's Child Productions)
(As recorded by Bobby Sherman)
TOM BAHLER

Being alone at night makes me sad girl
Yeah it brings me down all right
Tossin' and turnin', and freezin' and burnin' and cryin' all thru the night yeah yeah
Julie, Julie, Julie do ya love me?
Julie, Julie, Julie do ya care?
Julie, Julie, Julie are you thinking of me?
Julie, Julie, Julie will you still be there?

We had so much fun together
And I was sure that you were mine
But leaving you baby is drivin' me crazy
It's got me wondering all the time yeah, yeah
(Repeat chorus).

Honey you cried the day I left you
Even though we both knew I couldn't stay
But baby remember I'll be back in September
But till then I'll write you every day yeah yeah
(Repeat chorus).

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•THE NEXT STEP IS LOVE

(As recorded by Elvis Presley/RCA)
PAUL EVANS
PAUL PARNES

Yesterday has slipped away and the sun is welcoming the evening shadows of a perfect day
And the next step is love
The next step is love
We've walked barefoot through the misty meadows
Laughin' at each other in the rain
Made some faces at some people in the park and didn't bother to explain
Fun, fun, look at us run
Goin' nowhere special really fast
But we've yet to taste the icing on the cake that we've been baking with the past
Cause the next step is love
So what are we waiting for the next step is love
And girl, it's for sure.

Yesterday has slipped away and the sun is welcoming the evening shadows of a perfect day
And the next step is love
The next step is love
Love will be a place to run to from the world they've willed to you and me
We'll be closer than we've ever been though looking back, it's so hard to believe
Hang it all out we're bringin' on in the best we've picked up on the way to now
Changes are a-comin' but together we can make it through somehow
'Cause the next step is love.

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•AMERICA, COMMUNICATE WITH ME

(As recorded by Ray Stevens/ Barnaby)
RAY STEVENS

Excuse me mam what do you think about all the protests in America today
Well my advice to all the demonstrators would be either love it or leave it
Pardon me, sir, what do you think about America and all the protests that's going on
Protest huh? Well, I think they may have a valid point
Something's got to be done in America either we change it or lose it
I'm tired of all your protests
They're getting out of hand
And all you politicians you're too big to understand
Yeah I'm somewhere in the middle
Up to extremes without a plan
I'm just the average man just trying to do the best I can
And I've had it with the preacher I don't want to hear no more
Everybody's spreading doubts about shouts of politics and war
And from where I stand it don't make sense to be against war
Seems like nowadays there is no call to reason anymore
But the answer's not all yes and no, too or fro, stop or go, everything's not left or right, black or white, day or night.
America my country tis of thee
America communicate with me.

Three small bullets took the leaders that could help us all unite
And the people split us under in their search for truth and right
And the rebel rousers preached their destorted views from left and right
And the rockets red glare searches for the dawn's early light
But despite your flaring headlines I'll still keep the faith in you
And your still the same great country that I pledge allegiance to
Call me a sentimental partiot
Well I guess that could be true but I can't help but think that a lot of people feel the way I do.
(Repeat chorus).

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•OHIO

(As recorded by Crosby, Stills, Nash and Young/Atlantic)

NEIL YOUNG

Tin soldiers and Nixon's coming
We're finally on our own

This summer I hear the drumming
Four dead in Ohio
Gotta get down to it
Soldiers are gunning us down
Should have been done long ago
What if you do and find their dead on the ground
How can you run where to go.

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•YELLOW RIVER

(As recorded by Christie/Epic)

JEFF CHRISTIE

So long, boy, you can take my place
Got my papers I've got my pay
So pack my bags and I'll be on my way to Yellow River
Put my guns down, the war is won
Fill my glass high the time has come
I'm going back to the place that I love, Yellow River.

Yellow River, Yellow River is in my mind and in my eyes
Yellow River, Yellow River is in my blood, it's the place I love
Got no time for explanation, got no time to lose
Tomorrow night you'll find me sleeping underneath the moon at Yellow River.
Yellow River, Yellow River is in my mind and in my eyes
Yellow River, Yellow River is in my blood, it's the place I love.

Cannon fire lingers in my mind
I'm so glad that I'm still alive
And I've been gone for such a long time from Yellow River
I remember the nights were cool
I can still see the water pool
And I remember the girl that I knew from Yellow River.

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PARADE OF SONG HITS

•GROOVY SITUATION

(As recorded by Gene Chandler)
HERMAN DAVIS
RUSSELL LEWIS
Chorus

That girl I'm gonna make her mine
If it takes all night
That girl I'm gonna make her mine
If it takes all night

Good evening sweet darling
May I ask your name
You seem to be lonely
Well don't worry I'm feeling the same
Oh, it's a groovy situation
A splendid combination

That we should meet
At a time like this
Oh, it's a groovy situation
A splendid combination
Your something that
I just can't miss

It's been a long time sweet darling
Since love has come my way
But I'm trying so hard
To find the right words to say
Oh, it's a groovy situation
A splendid combination
That we should meet at a time like this
Oh, it's a groovy situation
A splendid combination
Your something that I just can't miss

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•LOOKIN' OUT MY BACK DOOR

(As recorded by Creedance Clearwater Revival/Fantasy)
JOHN C. FOGERTY
Just got home from Illinois
Locked the front door, oh boy!
Got to sit down take a rest on the porch
Imagination sets in pretty soon I'm singing
Doo doo doo, doo doo doo
Lookin' out my back door.

There's a giant doing cartwheels
A statue wearing high heels
Look at all the happy creatures dancing on the lawn
A Dinosaur Victrola listening to Buck Owens
Doo doo doo, lookin' out my back door.

Tambourines and elephants are playing in the band
Won't you take a ride on the flying spoon?
A Wonderous Apparition provided by magician
Doo doo doo lookin' out my back door
(Repeat)

Bother me tomorrow today I'll buy no sorrows
Doo doo doo lookin' out my back door
Forward troubled Illinois
Lock the front door, oh boy!
Look at all the happy creatures dancin' on the lawn
(Repeat)
Doo doo doo lookin' out my back door.

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•EVERYBODY'S GOT THE RIGHT TO LOVE

(As recorded by The Supremes/ Motown)
LOU STALLMAN
When you're alone and in a corner
Your only mourner is the face that appears in the nearest mirror
You gotta get it going and somehow knowing you
You're gonna have it better than you ever had it
Everybody needs somebody
Everybody's got the right to love.

If you could give in for a minute
And put your soul in it
We could get it on together and forever love it
So what's the use of running
You know there ain't no fun in running
And boy you need somebody, somebody to love you
Cause everybody needs somebody
Everybody's got the right to love.

You can have all the things that you desire
But without love you just can't survive
You need love to warm your heart at night
When you're all alone and no comfort's in sight
Everybody needs somebody
Everybody's got the right to love.

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•HUMMING BIRD

(As recorded by B.B. King)
LEON RUSSELL
Sometimes I get impatient but she cools me without words
And she comes so sweet and gently my hummingbird
Have you heard and I thought my life had ended
But I find that it's just begun cause she meets me where I live
I'll give her all I have to give
Talking 'bout my hummingbird
She's little and I love her too much for words to say
And when I see her in the morning sleeping
She's little and she loves me too
My lucky day hummingbird don't fly away.

When I feel wild and lonesome she knows the words to say
She gives me understanding in that special way
In my life I love no other
She's more than I deserve and she meets me where I live
I'll give her everything I have to give
I'm talking about my hummingbird.

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•SNOWBIRD

(As recorded by Ann Murray)
GENE MACLELLAN

Beneath this snowy mantle cold and clean
The unborn grass lies waiting for it's coat to turn to green
The snowbird sings the song he always sings
That speaks to me of flowers that will bloom again in spring
Anything that it would tell me that's the thing that Iwould do
But now I feel such emptiness within for the thing I want the most in life is the thing that I can't win.

Spread your tiny wings and fly away
And take the snow back with you where it came from on that day
The one I love forever is untrue
And if I could you know that I would fly away with you
The breeze along the river seems to say
That you'll only break my heart again should I decide to stay
So little snowbird take me with you when you go to that land of gentle breezes where the peaceful waters flow.

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•I CAN REMEMBER

(As recorded by Oliver/Crewe)

MYRNA MARCH
GARRY ILLINGWORTH
RICHIE GRASSO

I can remember not too long ago
I couldn't find my way
I didn't know of a place to go
Then you came along one day and now with you here to guide me
To stand close beside me and fill all my hours with play
I'm gonna trade in my sorrow for each bright tomorrow
And throw all my worries away.

I can remember not too long ago
I wanted to run away
While I was looking for a place to go
I found you that day and now with you here to guide me
To stand close beside me and fill all my hours with play
I'm gonna trade in my sorrow for each bright tomorrow
And throw all my worries away.

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PARADE OF SONG HITS

•LONG AS I CAN SEE THE LIGHT

(As recorded by Creedance Clearwater Revival/Fantasy)
JOHN C. FOGERTY

Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.

Pack my bag and let's get moving
'Cause I'm bound to drift awhile
When I'm gone you don't have to worry
Long as I can see the light.

Guess I've got that ol' travelin' bone
'Cause this feeling won't leave me alone
But I won't be losin' my way
Long as I can see the light.

Put a candle in the window
'Cause I feel I've got to move
Tho' I'm goin' I'll be coming home soon
Long as I can see the light.

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•MY GIRL

(As recorded by Eddie Floyd)
WILLIAM ROBINSON
RONALD WHITE

I've got sunshine on a cloudy day
When it's cold outside, I've got the month of May
I guess you say
What can make me feel this way
My girl, talkin' about my girl.

I've got so much honey
The bees envy me
I've got a sweeter song
Than the birds in the trees
Well, I guess you say
What could make me feel this way
My girl, talkin' about my girl.

I don't need no money, fortune or fame
I've got all the riches, baby
One man can claim
Well, I guess you say
What can make me feel this way
My girl, talkin' bout my girl.

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•MORNING MUCH BETTER

(As recorded by Ten Wheel Drive/ Polydor)

ARAM SCHEFRIN
MICHAEL ZAGER

How many times have I told ya baby
that I'd do anything you say?
But listen here, daddy, now I got
feelin's and you can't do me this way
Ain't said "No" to your lovin', never
did and never, never, plan to do
But if you want to keep me happy, babe,
you'd better hear what I'm sayin' to
you.

Comin' to night time I dig bein' up sort-a
floatin' around on a cloud
Watchin' the people walkin' past my
window
Playin' my music out loud
Comin' to noon I can't think about
nothin' with the daylight blazin'
through
And the afternoon is a no 'count time
cause I got my business to do
I could probably function for a little
conjunction
But I usually like it in the morning much
better, yeah.

Most people think that the midnight
trip is the proper kind of a scene
But I come on feelin' very foggy and I
never can cut it too clean
People think they're at the top of their
form after stayin' up half the night
But I know after a good night's sleep
I can get it on all right
I ain't never resisted when you have
insisted
But I usually like it in the morning
much better, yeah.

Early in the morning with the sun just
up and the air so fresh and sweet
Folks just gettin' their boots pulled on
and they're stragglin' out to the street
Takin' it very easy a while before they
start in cuttin' their wood
I can't tell you just what it is, baby,
but that's when I feel good
With seven behind me you'd better come
find me
Cause I usually like it in the morning
much better, yeah.

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•SIGNED, SEALED, DELIVERED I'M YOURS

(As recorded by Stevie Wonder/ Tamla)

LULA MAE HARDAWAY
LEE GARRETT
STEVIE WONDER
SYRETTA WRIGHT

Like a fool I went and stayed too long
Now I'm wonderin' if your love's still strong
Oo baby here I am
Signed sealed delivered I'm yours
Then that time I went and said goodbye

Now I'm back and not ashamed to cry
Oo baby here I am
Signed sealed delivered I'm yours
Here I am baby
You got my future in your hand
Here I am baby
You got my future in your hand

I've done a lot of foolish things
A- that I really didn't mean
Hey hey baby didn't I oh baby
Seen a lot of things in this old world

When I touched them they did nothing girl
Oo baby here I am
Signed sealed delivered I'm yours I'm yours
Oo wee baby you set my soul on fire
That's why I know you're my one and only desire.

Oo baby here I am
Signed sealed delivered I'm yours
Here I am baby you got my future in your hand
Here I am baby
You got my future in your hand

I've done a lot of foolish things a-that I really didn't mean
Hey hey baby didn't I oh baby
Seen a lot of things in this old world
When I touched them they did nothing girl
Oo baby here I am signed sealed delivered I'm yours
Oo wee baby you set my soul on fire

That's why I know you're my one and only desire oo baby
I could be a broken man buy here I am with your future got your future babe
Here I am baby.

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PARADE OF SONG HITS

•SILVER BIRD

(As recorded by Mark Lindsay/ Columbia)
KENNY YOUNG

Get aboard the Silver Bird
Departing gate 19
Satisfy your walter mitty mind
Trying out a dream
Your sign is Capricorn and every corner of your line says
You'll remain my friend, my friend until you're mine.

Silver bird fly my lady away
Silver bird take her over the bay
Silver bird give my lady a ride
And let her go see what's on the other side
Silver bird fly my lady away

Pretty bird today is her day.

Lone rangers and strangers will knock at her door
But I know my baby's no baby no more
Silver bird fly my lady away
Pretty bird today is her day.

You come home my crazy heart
Will greet those silver wings
Your pet dog will remember you and I'll carry your things
We'll catch your running make up and you will look just fine.

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•YOURS LOVE

(As recorded by Joe Simon)

HARLAN HOWARD

May the fruit of my toil be yours love
May the food from my soil be yours love
And from this moment on
May a love that is strong and lives on and on be yours love
May the sons that I raise be yours love

May the comforts I praise be yours love
And if I ever get weak may the love words I speak
And the arms that I seek be yours love
May the Lord's shining grace be yours love
May the happiest face be yours love
May the last fingertips that touch these two lips
As life from me slips be yours love.

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•MAKE IT WITH YOU

(As recorded by Bread)
DAVID GATES

Hey have you ever tried
Really reaching out for the other side
I may be climbing on rainbows
But baby here goes
Dreams they're for those who sleep
Life is for us to keep
And if you're wondering what this all is leading to
I want to make it with you
I really think that we could make it girl.

Baby you know that dreams are for those who sleep
Life is for us to keep
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

No, you don't know me well
And every little thing only time will tell
But you believe the things that I do
And we'll see it through
Life can be short or long
Love can be right or wrong
And if I choose the one I'd like to help me through
I'd like to make it with you
I really think that we could make it girl.

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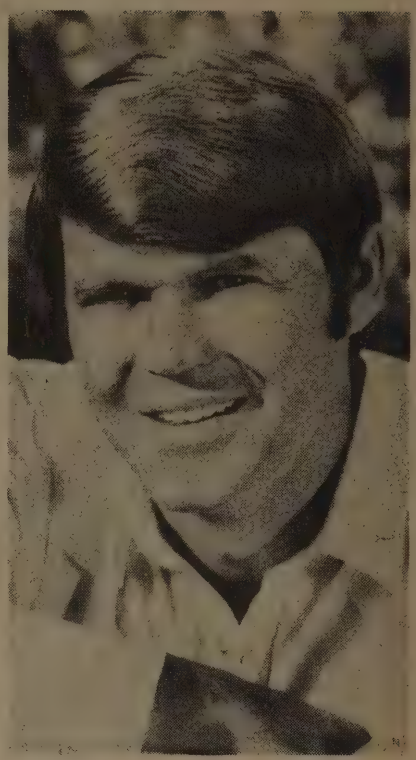

•EVERYTHING A MAN COULD EVER NEED

(As recorded by Glen Campbell/ Capitol)
MAC DAVIS

I've got everything a man could ever need
I've got dreams to dream and songs to sing in the morning
I've got hands to hold my baby child and eyes to watch my woman smile
I've got everything a man could ever need
Now my workin' day seems shorter than it ever did before
And the evening breeze gets cooler day by day
And the morning sun is always shining
Down on my back door your laughter washes all my cares away
There's not a day goes by that I don't look up to the skies and humbly thank the good Lord up above
For bringin' you to me in time to make me realize
That all a poor man really needs is love
Now I've got everything a man could ever need
I got dreams to dream and songs to sing in the mornin'
I've got hands to hold my baby child and eyes to watch my woman smile
I've got everything a man could ever need
I've got everything a man could ever need.

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THE BAND'S ROBBIE ROBERTSON

"We Tape Nearly Everything"

It's no longer the near-legendary Big Pink but a little place up on Hill 99 in Woodstock where the Band knock together their music and where -- though not often since he moved -- Bob Dylan sometimes drops by.

The Band still stick to Woodstock, the small town in upstate New York to which visitors come to catch a glimpse of the famous inhabitant's and it was from a friend's house there that guitarist and songwriter Jaime Robbie Robertson of the Band spoke to me.

Levon Helm

HP: As your second album wasn't made in Big Pink, does this mean a change in your recording habits?

ROBBIE: We've tried different ways of recording with all of our albums. We have a lot of fun making our records. For instance our second album was cut in a leisurely and luxurious fashion in Hollywood – we got our record company, Capitol, to rent a huge ugly pool house that was once owned by Sammy Davis Jr. We wanted to get as much as possible the informal atmosphere of the Big Pink basement and decided against a recording studio.

In one large room we had Capitol set up the equipment and apart from a good friend of the Band, John Simon, who played and helped me engineer, we cut the whole album on our own.

That first album, 'Music From Big Pink' was written and then we went in to record it. But the second album we wrote as we went along and we got a more spontaneous sound. It was very cosy recording on our own with nobody there looking over your shoulder and making you stick to schedules.

In a way it was a miracle that it worked because we had gone out there with their hair brained idea and had actually pulled it off.

HP: By the way, what were you doing in California?

ROBBIE: It gets very cold in Woodstock in the winter time, and for the last few years we've been going West around January, to record and such like.

HP: You appear to be very recording conscious – do you tape everything you do?

ROBBIE: Nearly everything, we have hours and hours of unreleased tapes made at Big Pink with Bob and also alone. We have tapes of our trip to England – they still sound good – and we record a lot of our gigs in the States. On the unheard 'basement' tapes are some of our songs and some by Bob but they are likely to remain unheard. They are old and we remember them warmly .... I'm sure there is a lot of worthwhile stuff but we would just as soon write new material than go back.

Right now we want to record in a studio in Woodstock but do the whole thing in one night.

We got the idea from listening to some tapes of our gigs in the States – incidentally these tapes would make great bootleg material. But we reckon that by going into a studio for one night and treating it as a gig we can repeat the same kind of spontaneity achieved on live recordings. We've tried different ways of recording with all our albums. For this one we are going to learn all the songs as best we can – they're all written – and then go down to a little place here in town and do them all in a night.

We might mix the tapes in London. New York is a poor place for mixing facilities so it's going to be either California or London and our recording guy favors London.

HP: What do you personally think of your second album?

ROBBIE: It's generally felt that the second left the first album way behind. To me they are completely different so that I can't talk in terms of preferring one to the other. The mood ... the playing... they reflect directly the feeling and nostalgia of the time. The first was reflective of the fact that we were trying to shake off the years of wildness on the road and trying to cool it in our lives and in our music.

HP: The Band has been together for ten years. How did you start?

ROBBIE: I was 16 when I left Toronto and headed South. This was my music and this was where it was all stemming from. It was natural for me to go because they all came from that area...Bo Diddley, Chuck Berry, Sonny Boy Williamson, Carl Perkins, Robert Johnson. It was here I met Levon Helms, from Arkansas and the only American in the Band. I joined his group and made my way with them cross country, back to Canada.

One by one the other Arkansas boy quit to go home and their replacements, after a period of around six months, produced the current line up of the Band. We never said at any time, "Hey, look we all get along well together, so let's stay together." It just happened. There are a good few other groups who've been around that long. For our part it just went by ... we didn't notice it.

HP: And Ronnie Hawkins?

ROBBIE: Well, of course we were his back up group, the Hawks, for five of those years. He taught us a lot about music....and life. It was a rough and lean life. We tended to work the tough night spots and were often down to working in stores and stealing bread in order to eat.

HP: Then you met up with Bob Dylan in 1965. How did you get together?

ROBBIE: We've tried to answer that before but it never sounds right. Let's just say that he didn't call us and we didn't call him....that's all I can remember.

Garth Hudson

Rick Danko

We had one of his albums and we all liked it but it didn't snap us like that, you know. And we had no idea he was as strong as we later found out he was.

We were a scrounge road group when we met him. He taught us about flying airplanes, about meeting important people. It's difficult to put it into words what he did for us.

HP: You were with Dylan during his much-criticised-at-the-time switch to electric folk - rock. In fact, you provided the rock. What are your impressions of that time?

ROBBIE: It was wicked, it was ruthless. They abused us. They threw pennies, bottles, and paper cups. Everybody put us down... the press, the public. It was hard to keep your head up but we did have a lot of fun playing.

One of our first decisions when we arrived at Woodstock after it all, in 1966, when Bob was recuperating from his motor cycle accident, was, as a band in our own right, not to have a name. The whole name thing had got out of hand with things like Pineapple Submarine, etc. We had been around too long, I mean, after eight or nine years, having to sit down and think of some silly name to call ourselves....

Despite pressure from Capitol we decided to do a Crosby, Stills, Nash and Young and use our own surnames until this just gave way to the simple, the Band. This was how we'd been known at Woodstock anyway by the locals. "Oh them, that's the band," they used to say.

(continued on page 53)

People Are Searching More, says BROOK BENTON

Use the word comeback guardedly when you speak to Brook Benton, a singer with a two million seller "Rainy Night In Georgia" and a whole new start to his recording career. "You can say that if you like," he commented. "But I've been working all the time, all over. Maybe it's a comeback to the radio -- just say that."

Mention of "Rainy Night In Georgia" brings a thoughtful smile to Brook 's face: "So great, my feeling about that song, just look at my face and that'll tell you. I heard it in Miami when my producer Arif Mardin and I were preparing for a session at the Atlantic studio there.

"Something in the song meant more to me than just the rain

falling in Georgia. That situation was not just necessarilly the water falling, there was a reference to the whole atmosphere of what's happening today, the violence and the chaos.

"It's raining all over the world."

"Anyway I changed the lyric around a little to point this up and we cut it. It has a kind of true lyric that perhaps wasn't accepted five years ago...or maybe just wasn't being listened to. And it is still an experimental thing, getting people to listen to these lyrics. I don't think people really know for certain that people will understand these things in a song. It's still an experiment.

"But I honestly think that audiences listen more these days. Take 'Bridge over Troubled Water' – that song isn't new. I remember my daddy singing about that years ago, a little different maybe. But now you can do it– speak out and more so. People are searching more, seeking something. Maybe it's leadership, either from the church or from a politician. It's all in songs now."

It is a different sounding Brook Benton from the person who recorded first in 1959 when he made the charts with "It's Just A Matter of Time" and followed it up with 12 hits inside two years, a soul singer that also invaded across the board, into the pop charts.

Then along with Jackie Wilson he was THE black singer – a masculine, boastful, tough image, such as "Thank You Pretty Baby" and "Kiddio."

Now he is more reflective, calmer. He talks about his ventures in Rochdale Village, St. Albans, out on Long Island, New York. He has organized a kind of talent hunt among the local kids just out of school or in school, getting them together and listening to them. Brook was worried about the lack of job opportunities – getting scarcer – last summer and got this together. A couple of his finds have been in off Broadway productions which satisfies him a lot. And he has the St. Albans Choir, 40 strong and ranging from 11 to 14 years old, which recorded a Christmas song behind the Benton voice.

"I like the fact I have time to do this kind of thing," he says. "Right now, the acting field interests me. I've always wanted to do a Western. I was brought up in the country so I can ride anything."

"And I can do more writing, at least spend more time on it. I can really write anywhere, under pressure if you like but I'm more comfortable writing in bed."

Brook is nicely critical about his own work. He admits he makes mistakes but doesn't mind if he considers them to be honest ones. But he really can't listen to his early material now – "But my wife does. Sometimes if I wasn't sure I was in the studio at the time, and knew the arrangement, I'd think I was somebody else."

Brook's return to the charts and radio play stemmed from signing with Cotillion, a label under the Atlantic Banner. The way Brook sees it he is just catching up on something he was going to do back in 1959.

"I was friendly then with Clyde Otis – we used to write material together – and he went to Mercury Records as a&r chief, which must have made him the first black man to get an executive position like that," said Brook.

"I was already set to sign with Atlantic– I knew Jerry Wexler and Ahmet Ertegun "(Atlantic executives)" and knew we could work together – but I had this relationship with Clyde so I had an offer from him and went.

"A couple of years I was in Florida and met Jerry Wexler, I was working in a club there and it was like old times. He said if I was still interested, still felt the same way, then why didn't we get together.

"I feel I've been, not lucky, but fortunate to stay around. I guess it's a question of adopting and adapting. There's a difference now, of course, from when I first kicked off.

"You notice it in the different methods of instrumentation on your records. Like when I started they used these violins and a real soft approach but now they use them rhythmically; use guitars more. It's a harder sound. Bit it still comes down to one thing – you can only give what you put into it." □

Rainy night in New York city for Brook Benton

HIT PARADER

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LED ZEPPELIN
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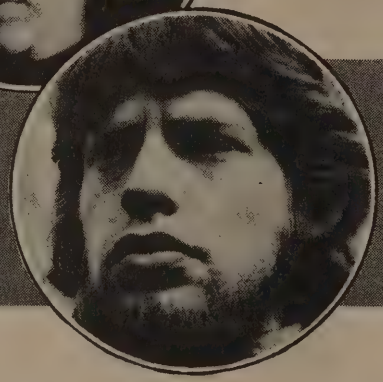


MICK JAGGER
Notorious Ned

PLUS:
Chicago - Creedence -
Moody Blues -
Oldies Scene

NEW AMPEG TUBE AMPLIFIER

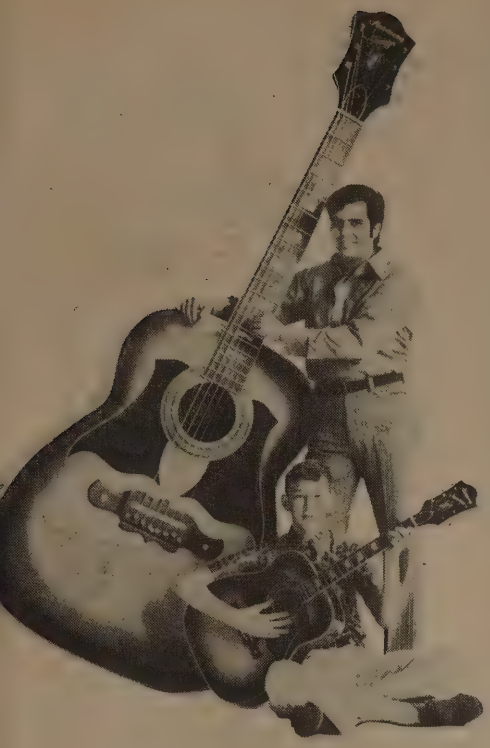
Meet the VT-22, Ampeg's continuing series of high powered tube amplifiers.

Moderate weight and moderate price are some of the prime features of the VT-22, with two twelve-inch speakers and packing 100 watts RMS in the smartly styled compact enclosure. It's all muscle and no fat; designed as a practical, professional instrument with straight overpowering performance and no costly embellishments.

Each input has its own sensitivity switch for different levels of overload. Included are a mid-range control and reverb.

A "head" version designated V-4 will also be available for use with different speaker combinations.

HIT PARADER



HARMONY'S WORLD'S LARGEST GUITAR

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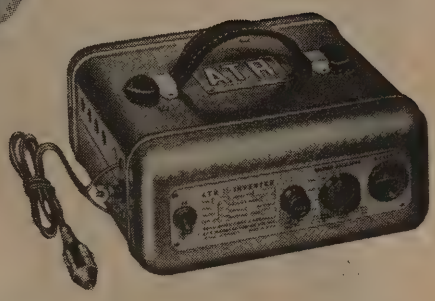
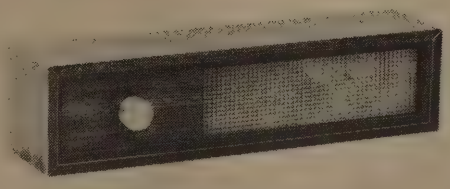


ATR PORTABLE INVERTER



CASTLE 3-CHANNEL COLOR ORGAN

HARMONY GUITAR IS BIG AMONG YOUNG PEOPLE

The guitar is "big" among young people, but is this ridiculous? No! It is the world's largest playable guitar, perfect in every detail, from The Harmony Co., the world's largest guitar maker.

It was designed to demonstrate precision capabilities, but if you've been taking your vitamins lately, can palm two basketballs at once, and have saved all your allowances for 100 years (at $1 a week), you could qualify as owner.

NEW CLARK 100 A STEREO HEADSET

David Clark Co., Inc. announces the redesign of Clark/100 series stereo headsets. Internally the transducer has been redesigned to give smoother frequency response, more rugged voice coil-structure, better transient response and more low frequency output. Subjectively the phones have a wider band width to give you the finest dynamic headset on the market today.

The improved transducer is the result of nearly four years of research and development. Physically, the transducer is dynamic, moving coil with a mylar cone and ceramic magnet. Power input, 1 watt continuous without danger.

The frequency range is 20 to 22 KHz, frequency response 20 to 16 KHz. Sensitivity @ KHz is 105 dB re: 2 x 10-5 N/M2 with 1 milliwatt input.

Distortion less than 1% over the audio band.

The David Clark Co., Inc. conducted the research, development and subsequently manufactured the headsets contained in Snoopy Hats used by the Apollo 11 and 12 astronauts. The engineering and technical personnel responsible for Clark/Stereo Headsets.

ALL NEW 1971 TRI-CLOPS 3 CHANNEL COLOR ORGAN FROM CASTLE

Castle Lighting's powerful new three-channel color organ transforms sound waves into bright light waves, complete with a built-in light show and sensitivity knob that controls the light output from 0 to maximum brilliance. This beautiful hand-rubbed walnut cabinet also houses 900 watts of continuous total power, 300 watts per channel.

Three frequencies, low, mid and high range, provide excellent color coordination whether the sound source comes from a live group, record or tape. It's a completely transistorized unit which can also use light source from color wheels, lava lamps, strobes, Christmas tree lights, and incandescent lamps.

This unit has a background control which will enable your light source to remain lit at all times and still operate to sound. All models have a light source on the face of the unit which operates to sound for your convenience in adjusting your response. This unit has three (3) such devices in multicolors.

ATR PORTABLE INVERTER

ATR ELECTRONICS, INC. announces the ATR Portable Inverter Model 12T-RME-1. This inverter operates from 12 volts DC and delivers 110 volts AC 60 cycles at 125 watts maximum.

The output is "frequency-stable" and automatically controlled, making the Inverter ideal for operating small tape recorders, record players, and most popular 11" to 13" portable TV sets, in automobiles, boats, campers, mobile homes, buses, trucks, and planes.

In addition, the ATR Inverter is ideal for operating test equipment, power tools, soldering irons, light bulbs, drink mixers, blenders, massagers and electric blankets.

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new stars on the horizon

COUNTRY FUNK

Country Funk are another group that, as the name suggests, delves into the country field for inspiration although Adam Taylor, lead guitarist with the group says: "We do country music sort of but none of us was born in Oklahoma. When we named the group Country Funk it was way before Crosby Stills and Nash. We didn't mean the word to be country in terms of country music. We meant it to signify 'the country' we're working in and living in.

"We have never been asked to catergorize our music and we wouldn't know how. We've been influenced by everything we've heard – from Elvis Presley on up."

In the spring of 1968 Country Funk was really started although Adam and Hal Paris, rhythm guitarist had been together in a group – the first group they ever formed back in the eighth grade.

Other Country Funk members are James Lenham, bass, and Verne Johnson, drums.

The group really started out on the West Coast when after some rhearsel they auditioned at the then operating Kaleidosocope club. Amps blew, tempers were also overloaded and there was trouble with the PA so that audition flopped. Some weeks later they found work for five weeks at $50 a night on the Sunset Strip.

It was after this that the real group was formed when Lanham and Johnson joined. Adam and Hal were already getting into the writing field and together the group came back East to Vermont to play the ski clubs during the winter months.

They ended in the Boston area for the summer, met up with their manager Ray Paret who immediately sent them back to Los Angeles to record at the Record Plant studio there.

The result was their Polydor debut album which like their stage act is listenable, intelligent and not overloaded in the volume department.

"We want our music to be heard by as many people as possible even if it means touring 200 days a year," says Verne. "We don't concern ourselves with anything but playing. The business side of our lives is left to our manager.

A big boost in the career of Country Funk was a critically well received gig at the Fillmore East's now discontinued Tuesday night new talent night. Looks like they'll be back on regular nights in the future.

JERRY HAHN

One of the more interesting aspects of the way rock has been going over the last couple of years is the fusion it's made with jazz -- jazz rock. (And, of course, the reverse of that. Look at the success of Herbie Mann in this field).

And the latest jazz rock group is the Jerry Hahn Brotherhood, a four piece outfit who played at the Civic Center nightclub in San Francisco for their first ever gig and more than impressed everybody.

Columbia Records were impressed as well and also in a position to do something about it. They trundled the group into their recording studio and ten days later -- very fast time -- their first album, "Jerry Hahn Brotherhood" was complete.

Leader is guitarist Jerry Hahn who comes out of the San Francisco area and started out playing at what he called "Funky country music saloons, only we called it hillbilly then." He played square dances also and this music is still reflected in parts of his playing.

But from the country field he moved in different circles: the John Handy Jazz Ensemble, a very avant outfit, and Gary Gurton's Quartet, still very progressive jazz. The balance was restored though when he went on the road with the Fifth Dimension and singer Lou Rawls, accompanying both acts.

His own favorite music: "As long as it's good and honest with no shuck, then I like it."

Other members of the Brotherhood are bassist Mel Graves -- "I consider Terry Riley, a San Francisco electronic tape composer, a strong influence on my playing," he says -- organist, electric pianist and singer, Mike Finnigan, who also occasionally plays mouth harp, and drummer George Marsh, who digs the concert world and is a big fan of Christopher Tree, who presents a one man Spontaneous Sound concert, utilizing sounds from all over the world.

THE CADILLACS

Earlier this year a great rock and roll revival show was organised in New York City with over a dozen of the vintage names booked. The whole affair was run along the lines of an old Alan Freed rock show, with a big band stretched out along the back of the stage and groups running on quickly, doing their hit and the flip side and running off -- the audience screaming continually.

As far as possible the organisers got the groups with their original members -- Danny and the original Juniors, Sonny Til and the original Orioles, and so on. It was a little hard for the groups who were no longer in the business of singing but had branched off into repairing cars or selling air conditioning . . .one group member couldn't get off from work and arrived in the middle of his group's set, buttoning his flashy tux but still wearing his original New York City policeman's trousers and boots.

The Cadillacs were also there and had a standing ovation when they whizzed into "Speed-o" and a couple more of their own personal Golden Oldies.

And, because although they had split they were still active in music, the seams didn't show and eventually they were approached by Polydor waving contracts and J. R. Bailey, Bobby Phillips, Robert Spencer and Leory Binns thought "Why not?" and regrouped there and then to record and make personal appearances.

Their first single was "Deep In The Heart of The Ghetto" which is not the kind of song they did in the Fifties when they hit with "Down the Road", "Zoon," "Peek A Boo", "Gloria", "Romeo" and "The Girl I Love". "Ghetto" was written by J.R. Bailey, who since the group split has been working as a record producer and writer getting involved with such talents as Ben E. King, Esther Phillips (Little Esther). Arthur Pryscok and the Orlons.

What have the other Cadillacs been doing since they parted ten years ago? Bob Spencer is a songwriter with a world hit, "My Boy Lollipop" by Millie Small to his credit. Bobby Philips has been studying music and working clubs and Leroy Binns, who sang "Desiree" with the Charts also works as a solo act.

An arranger and friend, Leroy Kirkland was the man who really persuaded them to reform -- him and the audience reaction at the New York Academy of Music's Rock Revival show.

So it's welcome to the Cadillacs -- old stars on new horizons, or maybe new stars on new horizons.

we read your mail

Dear Editor:

YOU KNOW trying to sift through the last John and Yoko interview in the August issue of Hit Parader left me slightly buggy YOU KNOW like 55 YOU KNOWS is a conversation YOU KNOW like I feel a headache coming on all over again YOU KNOW.

Wende Burt
479 Meadow Road
Somerville, N.J.

Dear Editor:

I would like to thank you for your article on the Allman Brothers but I would honestly like to say that Duane Allman is an overrated guitar player. He is good and has a very simple style but does nothing to make you actually think he is fantastic. The best lick I have heard him do was on "Hey Jude" by Wilson Pickett and this cut seemed to make Eric Clapton think that Allman was and is fantastic.

I like to tell you who is the best: Reggie Young. He is a studio man for Atlantic and before that was with Scepter. He has worked with popular artists like Dionne Warwick and Dusty Springfield but what made me change my mind about Barney Kessell being the best was Reggie Young 's lead on the "Memphis Underground" album by Herbie Mann.

I think it's about time another name popped on to the scene. Instead of always hearing about Hendrix or Clapton or Bloomfield let's hear about Reggie Young.

Tom Hatley
10070 Gilbert
Anaheim, Calif.

Dear Editor:

I am writing to acknowledge your statement at the end of your editorial in the September 1970 issue: "the only non political rock magazine left." Congratulations on keeping it that way. American youth is going through enough brainwashing at the hands of the leftist movement, particularly if the youth is rock conscious.

Music -- no matter what form or type -- is a form of entertainment and a way to occupy time that would otherwise be spent on something else. Until now it has been regarded as youth expressing itself. It was considered harmless, except maybe that they could become deaf through listening to it.

Now a person is afraid to listen to the radio because, all political sense abolished, one is continually blasted with why we should get out of Vietnam and absolve our racial differences.

Not that I am adverse to either subject but the place for argument is on news programs, on a personal level or in a political magazine, not in a magazine leveled at music or IN music. Many thanks for keeping music music and politics politics. And SEPARATE.

Eugene Turner
Route 1. Box 124
Howe, Oklahoma

Dear Editor:

In reference with your interview with the Moody Blues I would like to say that I agree with Graham. There are horrible people who corrupt the music industry by bringing up commercial junk and push good artists down the wrong road.

Let a person do what his or her talents are best suited for. If a person is good at singing the blues then let that person sing them. I can just imagine Janis Joplin singing "Yummy Yummy Yummy" or "Simple Simon."

Let everyone do what they are best at -- not what someone else tells them they should sing.

Danny Stacks,
Route 2,
Parrish, Ala.

Dear Editor:

Mitch Mitchell is without a doubt the most creative drummer in pop music. I'm not favoring him above all other drummers because I play myself and I listen to a lot of drumming by good jazz artists. But I would like to state a few facts that a lot of people fail to realize: drumming requires a lot of hard time - devoted work. Frustrating work. And if Mitchell hasn't done more behind the skins than any other in music today then I don't know who has.

I've heard so much about Baker that it makes me tired. We all know who he is and what he's done. Those of us that play drums and study music and can read know where he's at. He's a rock drummer and probably the best pot 'n' pan man around. He has done some fantastic things with his double bass drum technique and also with his cymbal effects but let's not overdo it.

Mitch Mitchell has become superbly underrated. From "Purple Haze" to "Voo Doo Chile" he has displayed some of the most captivating drumming you could imagine and he has not received even half a column in any part of your issues. Just listen to him on "Come On Part 1" and his bass work is unmatched and his feel for jazz proves that Mitch is twice the time keeper that Baker is. He's more broken down -- his limbs are capable of better coordination. He has a better feel for syncopation and is able to play what he feels easier. First and foremost he has better control with his sticks (not to mention his ear for tuning his kit)

I've only heard one drummer as original as Mitch and that's Tony Williams. I also think some of the things that Buddy Rich is doing today are pretty trippy.

Ron Dupler
2041 Sixth Street
La Verne, Calif.

Dear Editor:

I am writing about the current crop of bootleg albums now available in most major cities. These albums are produced and manufactured secretly by individuals without the sanction of the record companies. The actual music may be taken from pirated company tapes or a private collection. The quality of the recording is, of course, nowhere near as good as an official product and of course there is no such thing as stereo. But some of these albums are worth whatever they cost and sometimes they cost less than regular records.

Recently in New York I purchased two of these albums, both by the Stones for $5.00 each. One is a live album, "Live-r Than You'll Ever Be" recorded at their Oakland, Cali-

fornia, concert last year; the other "Stoned" was a collection of unreleased studio and live cuts, previously available only in British editions of their LPs. The live album is excellent. In spite of technically poor recording, it IS the Stones on stage -- what more could you ask.

There is much more to be said for and against the continuing production of these bootleg albums. It is argued that artists like the Stones and Dylan will be unwilling to tour if they cannot be assured of control of the recorded products of these tours. Already there is a miserably recorded bootleg album of Dylan's Isle of Wight performance with the Band last summer.

But the Stones official live album, also collected from their recent U.S. tour will be released and the availability of the bootleg album will not stop this album, or any new Stones album rising to the top of the sales charts. Furthermore some of these albums, though not all, both good music and valuable documents, like Dylan's "Great White Wonder" double set.

These artists have made plenty off us, the rock and roll fan and record buyer; why shouldn't we be on the receiving end for a change.

S. Andrew Schwartz,
447a Bushnell Hall,
Beloit College,
Beloit, Wisconsin

The Beatles have solemnly called it quits, but from what I have gathered there is nothing all that different than before. Hardly six or seven cuts off "Abbey Road" had more than two of the Beatles on it. "The End" is McCartney's complete solo as he did before with "Why Don't We Do It In The Road" and "Wild Honey Pie". . . .only now we get it all advertised very nicely. And Lennon puts his name on "Instant Karma" the single, but in reality everybody in the group plays on it. "Let It Be" says the Beatles but Lennon makes no appearance.

All the announced break up has brought about is a little more honesty. It's a little unreal; buy the Beatles albums now because they have split and you'd better get your album now or you never will. Just like people brought "Sgt. Pepper" to see if there really was a Dead on Arrival patch on Paul's coat sleeve.

The Stones have culled another DDT album. Poison. Things they would have said in 1964 but nobody would let them. Everyone knows that Jagger would have sung "Let It Bleed" so much better then than now. Jagger is getting old and so is his act -- let's hope the music does not, and so far it hasn't.

With Jagger getting to be an old man himself, the whole rock scene will be left without a sex symbol. Some tout Tom Jones but I doubt if that concerns anyone who reads this magazine. And on the sweet female side, I'm sure most of us are sick of hearing Janis scream and Yoko screech. In fact the whole sex bit has gotten old. Just as long as there is Crosby, Stills, Nash and Young around, there will be something more than hidden lyrics and Jimmy Page slop. The reason most groups do the sex bit, other than Jagger and Morrison is just to cover up lack of musicianship.

The Crosby, Stills, Nash and Young group is very exciting right now and because of them people like John Sebastian and Joni Mitchell are finally being recognized. Sebastian especially is doing beautiful things. And with "Bridge Over Troubled Water" we get finally an album without one weak cut. Also Morrison and his crew finally cut down on all the violins and all the profound lyrics and in "Morrison Hotel" they came up with, in my opinion, their only album worth buying. James Taylor's second album is good, very good, but the first one is better. He seems to forget that anyone bought the first one because on the second album "Steam Roller" sounds the same as "The Blues Is Just A Bad Dream" from the first.

Now for my favorite subject: groups I hate. There's Creedence Clearwater, linking one song with another and playing the same three chords in everything they do. Then teeney bopper rubbish from Led Zeppelin. And Guess Who and of course the Archies. But I mostly like to pick on Creedence. Some things that go unrecognized are the pure talents of John Mayall and Melanie.

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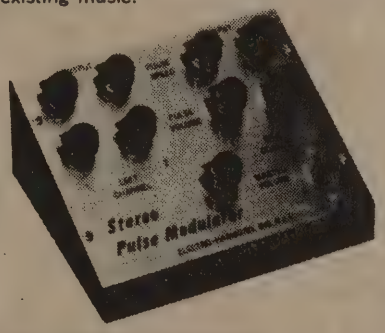

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New Trend - REGGAE BEAT From The West Indies

Jackie Edwards – led the invasion.

Millie Small – top West Indian singer

Out of England this year came Reggae.

Now American companies are cautiously putting out Reggae discs to see if there is any possibility of a trend here in this Jamaican export. They are either getting their material and artists from the West Indies direct or getting black musicians to record in the style (in fact, some of the biggest soul musicians are recording under Reggae pseudonyms).

But with labels like Steady Records, built around Jamaican singer-arranger-composer Eddie Lovett, Johnny Nash's Jad Records, UNI (who have Desmond Dekker and the Aces) and Flying Dutchman Records, which uses mainly American musicians playing in the style.... with this activity, there is a chance that Reggae will make a small dent in the market.

There are a couple of theories about what the name Reggae actually means: it is supposed to come from a Jamaican candy made from sugar cane and crushed fruits. The sweetness of the candy is likened to the music. Another

version is that it stands for a ragged beat, often used by Reggae players.

But it is the music of the young people of Jamaica and has been for around ten years or so, when it went under somewhat different names like Ska Music or Bluebeat.

The traditional music of Jamaica is mento, played in a minor key, usually a lament (akin in feeling to the pure blues) and very old. As old as Jamaica. Reggae is the name they put on the pop crazes on the island -- it has the same fixed, firm, hypnotic beat, shuffling along, that first came out of the discotheques in the East End region of Jamaica's capitol Kingston. It's poverty row and where the real Jamaican music scene exists.

The record industry in Jamaica is somewhat different -- in many cases the producer of a Reggae record will own his own label and then promote it through his own shops. All done on a small scale of course but this is how the big Jamaican names first came into the limelight.

And to play safe, sometimes the producer will put out white label copies of the record, just a few of them, into his shop to test the market. If the teenage fans snap them up quickly he will flood the market.

Then the label will farm out these records directly to areas in other countries, like England and America, where large pockets of West Indians live, keeping them in touch with home.

Using this method, West Indian artists such as Prince Buster, the Folks Brothers, Lord Creator, Byron Lee, Laurel Aitken, Jackie Edwards, Owen Grey, Millie Small became famous celebrities outside their own backyard, the West Indies and were able to cash in on this by club dates and concerts.

This year Desmond Dekker and the Aces brought out a single, "The Isrealites" which was the peak of Reggae acceptance in Britain and in America. In Britain it zoomed to No. 1 and focussed national attention on what had previously been a small local craze. In America the single (released in June) went to No. 9 in the charts, with Desmond's follow up, "It Mek" following it into the Top 20. It proved there was a market for Reggae in America because "The Israelites" was the pure article, full of obscure lyrics and that ragged beat.

Meanwhile in Britain, something else happened. With all the emphasis on the Reggae beat, people noticed that soul records weren't making it. Only the Mighty Motown sound and Stax/Volt were still in there selling.

The critics came up with the theory that soul music's decline was due to the super sophistication that soul music was getting into. This over sophistication meant a loss of initial excitement, said these pundits, and that void was filled by Reggae which was the antithisis being rough, raw, uncomplicated in the beginning.

However, the sophistication trend is now working on Reggae because the new artists, like Bob and Marcia, are much sweeter sounding....

One of the reasons why Reggae music might find America a hard nut to crack is the fact that American audiences don't go in for dancing. Right now, the whole audience is a listening audience, they listen at the Fillmores, the clubs devoted to progressive rock always have more chairs and tables than dance area. They turn up at festivals in thousands, content to sit and listen.

And Reggae is certainly dance music, pure and simple. ☐ Frank Simpson

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(continued from page 24)

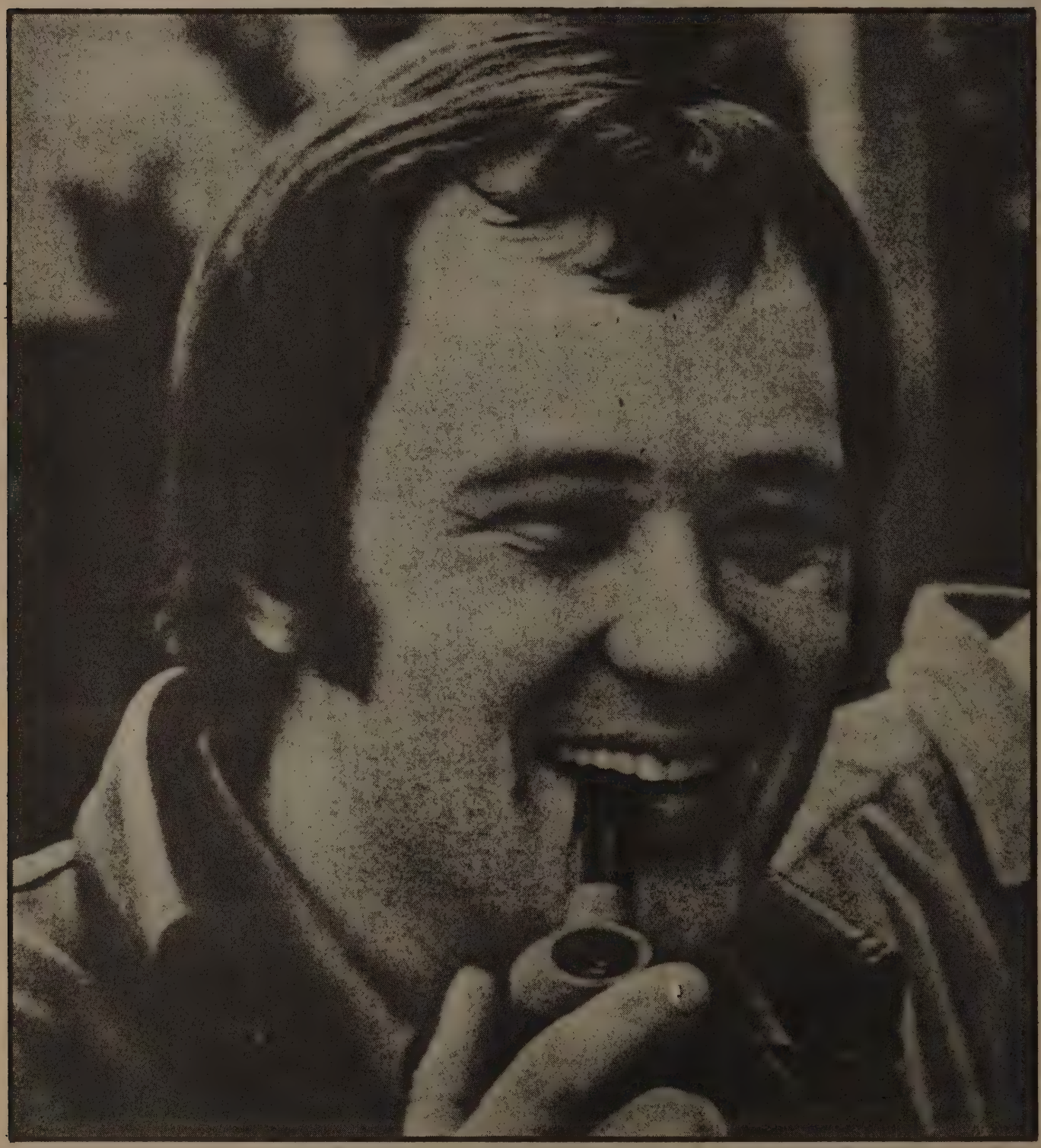
band. The Boss Men, a Canadian group I was with, were the first of the jazz-rock mergers. Our hit single, 'Brainwashed' was a rock guitar section with a jazz pianist.

"And I've always believed in myself, the music I've been writing and the bands I had. I never could accept anything less than the best that Canada had at the time. And when I demanded it, the agents and managers hated me for it. We worked out of Toronto's Yorkville Village for six years and, like I say, never earned more than $20 or $25 a night, two or three nights a week.

"$75 a week....wow, heavy bread!

"But we didn't cop out and looking back I'm glad about it. Let's face it, we could have easily played the local Top 40 had a television show, wore a mohair suit and looked like a fink. But we felt the need to be a little more creative than that, a little freer. And think of all the time and trouble you'd still have with the conservative Establishment.

"Another thing I always wanted was to get classics and jazz and rock together. Rock needed some sort of validity and it was my ambition to help it happen. But you needed the best musicians to do it. We approached



David Clayton Thomas -- he remembers the years of scuffling.

it as jazz and classical musicians playing rock. But we are a rock and roll band.

"Our aim is to legitimize rock.

"The telepathy and clairvoyance within Blood Sweat and Tears is frightening. The music changes every night and it all happens together. We spent six months eating, sleeping and playing together and now we've really got it together. Fred Lipsius is the musical backbone of the group but we all add and create something.

"I don't consider myself a white blues singer anymore. It became too restrictive for me. To do it right, you have to adopt the dialects of particular geographic areas. I'm just a Canadian kid that loves blues. But it's not my natural heredity because it came from listening to records. I've always been a gospel freak too. I was influenced by Sam Cooke, Booby Blue Bland, Mose Allison, Ray Charles.

"I love Blood Sweat and Tears despite all the rumors that go around that I'm leaving the group. I'll be in Blood Sweat and Tears as long as there is a Blood Sweat and Tears to be in. This band is a family, deep family. I suppose my eventual ambition is to be a solo act when this particular phase is over.

"It's kind of ironic that I wound up with Blood Sweat and Tears. When I was still in Canada a lot of U.S. offers came in but I didn't hear about them. A manager I had then decided that if I wandered off southwards he might lose his precious 20 percent. So I wasn't told about the offers and so I had to wait, not knowing anyone was interested in me down there. As it turned out, it was best that I did wait. I didn't survive here in Canada – the only way you could do that was to join the walking jukeboxes at the Friars and in the end I had to leave, just get out. But I proved they were wrong and I was right.

"I came to the realization that it couldn't be done then in Canada. You had to leave – but I also wanted to come back. I'm still a Canadian, my best and oldest friends are in Toronto. I often take a day off and secretly slip back into the city. I didn't really appreciate it before I left, that general lack of uptightness in the people.

"If only Canadians would realize that you don't have to make it in America to be considered a real star. The trouble is that being a star in Canada is like being a star in Omaha, Nebraska." □

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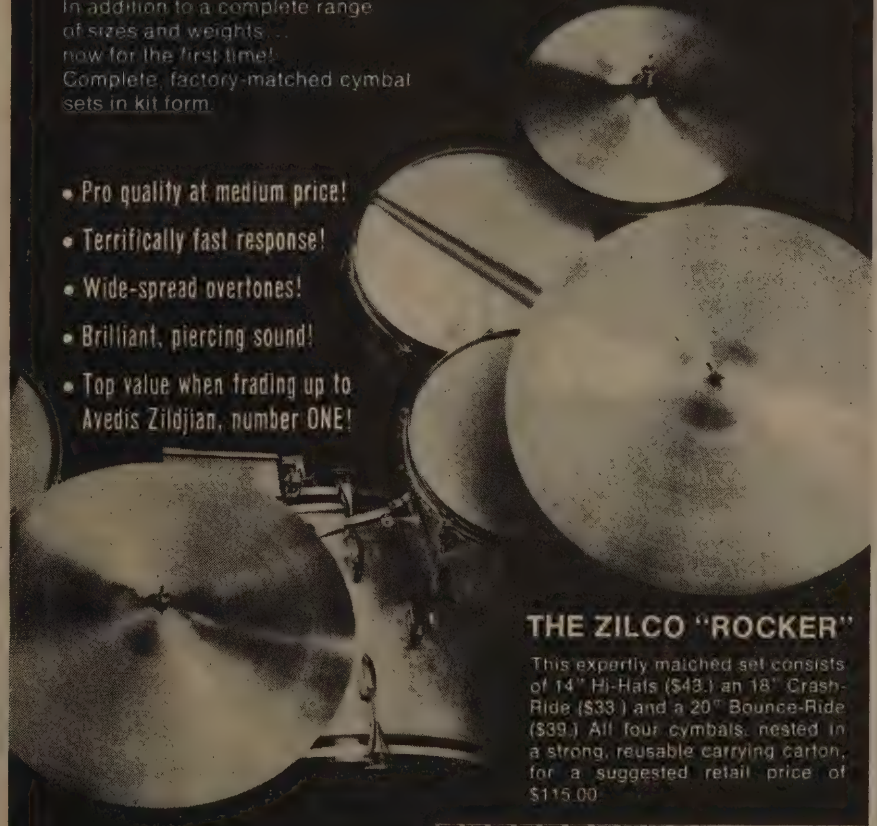

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JACK BRUCE

Where Is He Going

Jack Bruce. First it was Friends. . . .

Jack Bruce has become the now-you-see-him-now-you-don't man of rock.

Just when it seemed that he was ready to reappear and stay in the spotlight with Jack Bruce and Friends he went to ground again. This time in America.

The rumors and brief reports finally solidified and Jack Bruce, ex-Cream, ex-super group member, was now bassist with Tony Williams' Lifetime, a jazz-rock-whatever group led by drummer Williams who probably wouldn't pull in ten percent of the crowds that turned out to see the Cream.

Lifetime would be regarded as a jazz group although jack maintains "it isn't jazz, it's just music," and the fact that he's there playing alongside Williams, ex-drummer with Miles Davis, organist Larry Young, who played with the late jazz tenor saxophonist John Coltrane, and John McLaughlin on guitar (also from Great Britain) is evidence of how high the Bruce standing has risen.

In or out of the public eye, Jack's aims are to enhance his reputation and develop his playing ability.

That simple.

He neither cares nor needs to care, about having to push his name. "I'm not worried about my image or anything like that," he maintains. "I leave that to the Tremeloes," (The Tremeloes are a straightforward British pop group with an excellent record of Top Ten single hits but are hardly underground, or heavy.)

The job with Lifetime came about in the same way that Jack formed his Friends group. Then it was guitarist Larry Coryell who telephoned him from America and asked if they could play together. This time it was Tony Williams who did the asking.

Says Jack: "I'd heard his record, 'Emergency' made as a trio and I thought it was strange that they didn't have a bass. And when I went over to play the Fillmore East in New York with Friends this guy came up and said: 'I'm Tony Williams, would you like to play on my next record?' So I played on his record, 'Turn It Over' and then he laughingly asked me to join the group."

Jack is singing as well as playing in Lifetime and did a series of concerts in America when his short tour with Friends finished.

As much as possible he's tried to submerge himself into the Lifetime lineup but complains that promoters tend to use his name and separate it from the band to draw in the crowds. "It's wrong because it is Tony's group and I'm just a sideman there," comments Jack.

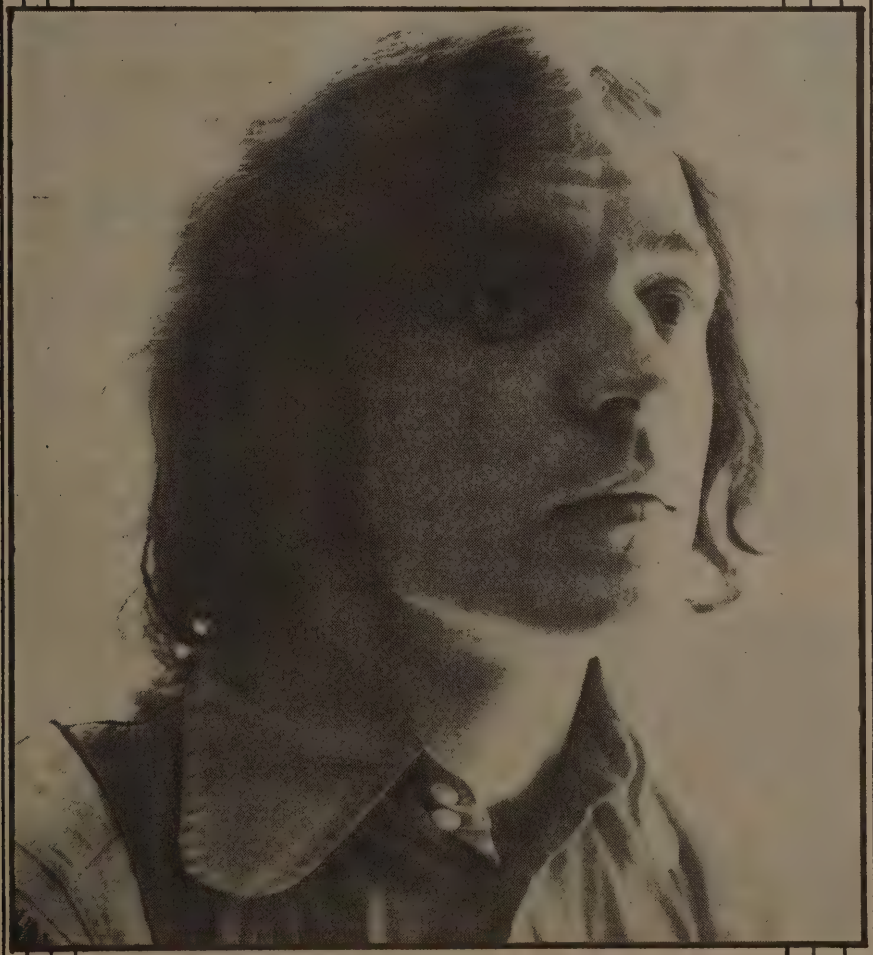
He adds: "Lifetime is another kind of recognition for me, being asked by people like them to actually play with them. What it will do for me is that it will get my playing together. They are all so good I have to work to keep up with them. In a way it is just like what the Cream were doing but a lot more sophisticated."

About the group members, Jack points out that Tony Williams started playing professionally when he was 12 to 13 years old and by the time he was 16 was good enough not only to join the Miles Davis group but also to develop a new concept of drumming for the Davis group and jazz in general.

But if Jack Bruce is full of praise for Williams, he's positively overflowing for John McLaughlin, who he played with in one of the various Graham Bond groups in England.

"John was with Lifetime when I joined," says Jack. "I've known him since 1962 when he was with Georgie Fame and the Blue Flames" (Ed. note: Fame's group, Shorty recently toured the States) Then he joined Bond when it was the Graham Bond quartet, with me on bass and Ginger Baker on drums. When John left he did a few things with nobody very interested in him – he played with the Brian Auger Trinity for a while.

"Yet he's been growing in stature all the time until now



Then it was Lifetime. . . .

he is just a giant. I'm serious: he is like a modern Django Reinhardt – he's as good as that. Since he went to the States Miles Davis has asked him to play with him and there is a song called 'John McLaughlin' on one of Miles' albums.

"John is just a genius. In my opinion in that field from Europe, there have been two giants to emerge: Django Reinhardt and now John McLaughlin."

Jack Bruce also helps Lifetime by getting them British gigs and urges promoters to book the group by saying: "It would be really good for the music scene if people could hear what Tony Williams is doing."

He would like to stay with the band, he says, though doing other things as well, because "it's such a knockout with them at the moment and it is taking up most of my time."

Was Jack Bruce and Friends a disappointment?

"No, it was nice. It was a nice band and we had a nice tour of the States. We have definitely made up our minds to get together again.

Yet the band received indifferent reviews from the critics.

"I don't think the critics knew what they were talking about. The public reaction was very good. All I can do is play for myself and the people I am playing with and hope the audience digs it. I can't stop and say: 'Will they dig this?' ...not unless you are setting out to form a commercial band.

"I have never compromised on that score. The Cream was a success not because we ever tried to achieve anything but because the audience managed to gear themselves to what we were doing. The best things are like that."

Later he rounded on the critics.

"Someone like John McLaughlin was in England from 1962 to 1969 playing the finest music you could ever want to hear and I don't remember any critic saying anything about him and he had to go to the States to be dug."

Jack abandoned his plans to record a follow up to "Songs For A Tailor" with his Friends in America and had no definite plans at the time of writing to get back into a recording studio.

He said: "I've got lots of songs and may do something in the States but at the moment my head is changing where I just don't want to record."

After an interruption caused by the arrival of John Mayall and entourage – much bearhugging and hellos – I asked Jack if there was any truth to the rumour that Cream would be reforming for a single date. He answered: "Not for one date – that's out of the question. Why? Because it wouldn't be right somehow...it would look too much like grabbing the money and going again."

As for more than one date, Jack was reluctant to commit himself but said he "hadn't closed his mind to it. I would certainly like to play with Eric and Ginger again. It would be fun from my point of view."

Did he have any comments on the "Live Cream" album of old stage tracks?

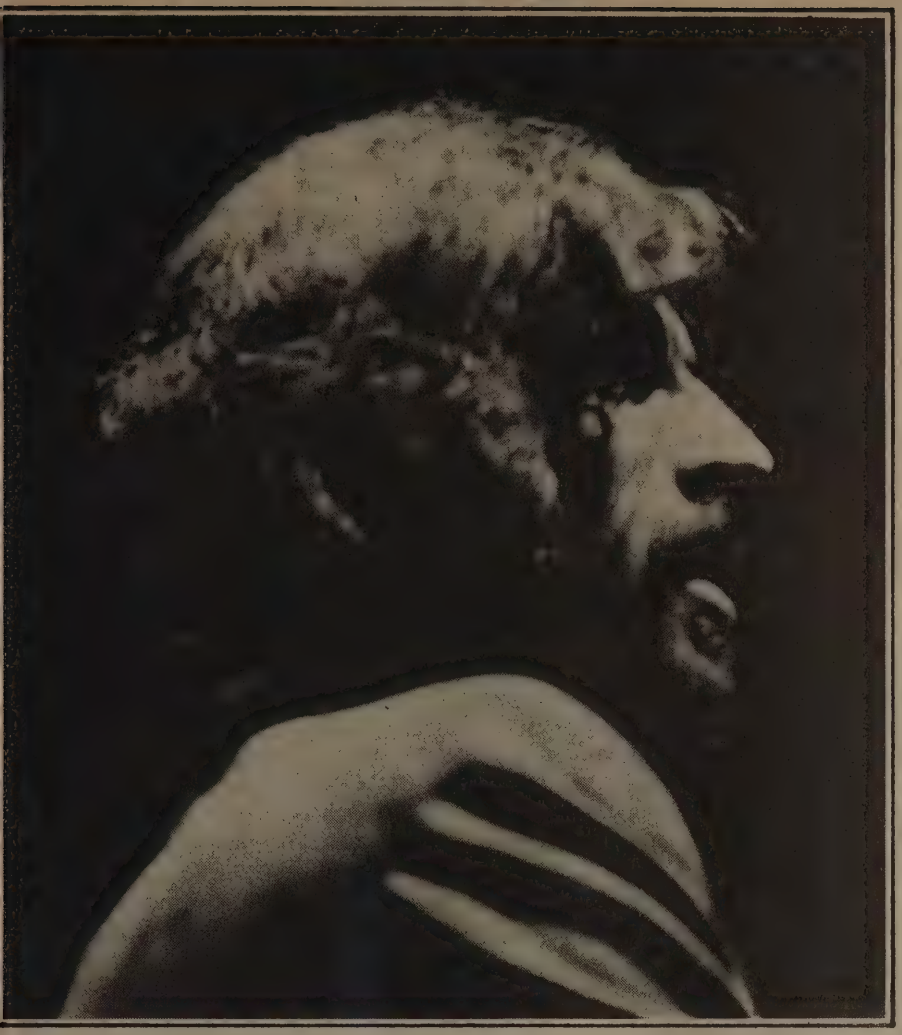
"The mix is bad on it. Oh, you haven't heard it yet. Then in that case the mix is very good! People seem to want something else from Cream so I suppose it was no bad thing to put it out, although we did 'Goodbye' so there wouldn't be any old stuff issued.

"The tracks I heard, Eric was playing really well and the singing is nice. The songs were recorded at the same time as the live 'Wheels of Fire' – they were the stuff we didn't use.

"Actually I was pleasantly surprised when I heard the album because I didn't think it would be much good. The mix could have been better...it's a pity that one of us couldn't have been around for the mixing." □Nick Logan.

Now it may be Clapton again.

(Continued from page 37)



Richard Manuel

HP: Although Dylan has left Woodstock, will you still remain?
ROBBIE: The whole atmosphere is relaxing and nice. And Big Pink is something we remember as a very fond place, a source of inspiration in those six months when we all recorded there.

HP: As this was also a source of the famous Dylan bootleg tape, what is your own opinion of bootlegging as a way of life in the record business?
ROBBIE: It's just that the basement tapes were such poor sound recordings. We still have the first tapes and the actual sound quality is not comparable in a million years to what you'd expect from a proper recording.

The idea of bootlegging can be good or bad but if the quality is bad and they are going to charge a lot of money to hear it, then it is wrong.

Nowadays we are more wary about our tapes, of course.

HP: What will we get in the future from the Band?
ROBBIE: The way we all feel is that we are just carrying on the traditions. What we play combines country music and rhythm and blues and that's what everybody else is doing. Rhythm and blues and country is what Presley had and what rock and roll was made from. It's the same traditions. Like Jimi Hendrix for instance. Hendrix is the 1970 Bo Diddley.

But we've never set out to get a sound of our own. ☐Nick Logan.

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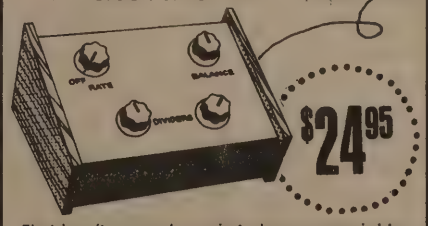

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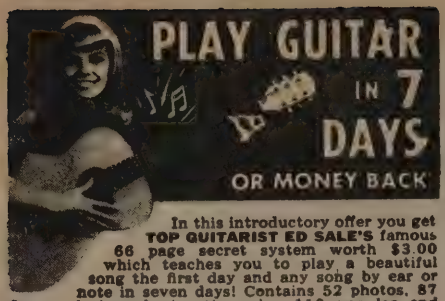

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(continued from page 27)

others and do you need the volume to get across to 100,000 kids?

MARK: With just three pieces, if I played without disortion and feedback, it wouldn't be as effective. The distrotion and feedback is controlled and it fills. It makes the sound a lot bigger. The louder it is, the bigger it is.

DON: I don't know anybody who plays hard-rock at a low volume. There's people who like soft-rock and there's people who like hard-rock.

HP: Is there any reason for your preference for hard-rock – your environment or upbringing?

DON: Well, it's all tied up in the emotion of a person, and the kind of environment he's been brought up in, I guess.

MARK: Yeh, like where we come from, Flint, Michigan, it's a very industrial town, a lot of greasers, a lot of factories, a lot to put up with, but something to really protest in our music.

Our music is like switchblade music.

There were a lot of fights. I protest against people who are down on me because of my hair...I really got beat up bad by some straight people at this motorcycle race. I was the only one there with long hair, I mean no one else even had sideburns and they got me because of my hair. And they pulled out handfulls of hair and kicked me, kicked me in the ribs, my face. The ambulance had to take me away. It was really a terrifying experience. I thought I was going to die. That inspired me to write certain songs. □

Don solos ten, maybe fifteen minutes, but there is nothing boring about him.

(continued from page 21)

The group also played some Summer Festivals in the States and John's observation of them was a curt "Bloody awful." He added that he would be happy if he never saw another festival again and argues: "The fact that you get so many people watching you at the same time and the fact that you make more money than playing concerts, is far outweighed by the disadvantages – the hassles and so forth.

"What happened over in America is that a few people hear of Woodstock and think, 'Wow, if we can get a quarter million kids we can make a stack of money.' They rent a field put up a stage and think that's it. But there are so many other things to think about, not least of which is the sound balance for groups."

Jethro Tull were already thinking about their next album and were also facing a week's holiday before the start of recording. But John, seeing it all for the first time, was not quite as eager as the rest to get home. He couldn't recall any particular highspot of the tour so far, apart from Long Beach and surfing in Hawaii. "It's all going so fast I can't remember what I was doing last week," he said. ☐Nick Logan

Ian Anderson – center of attention. . .and publicity

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platter chatter

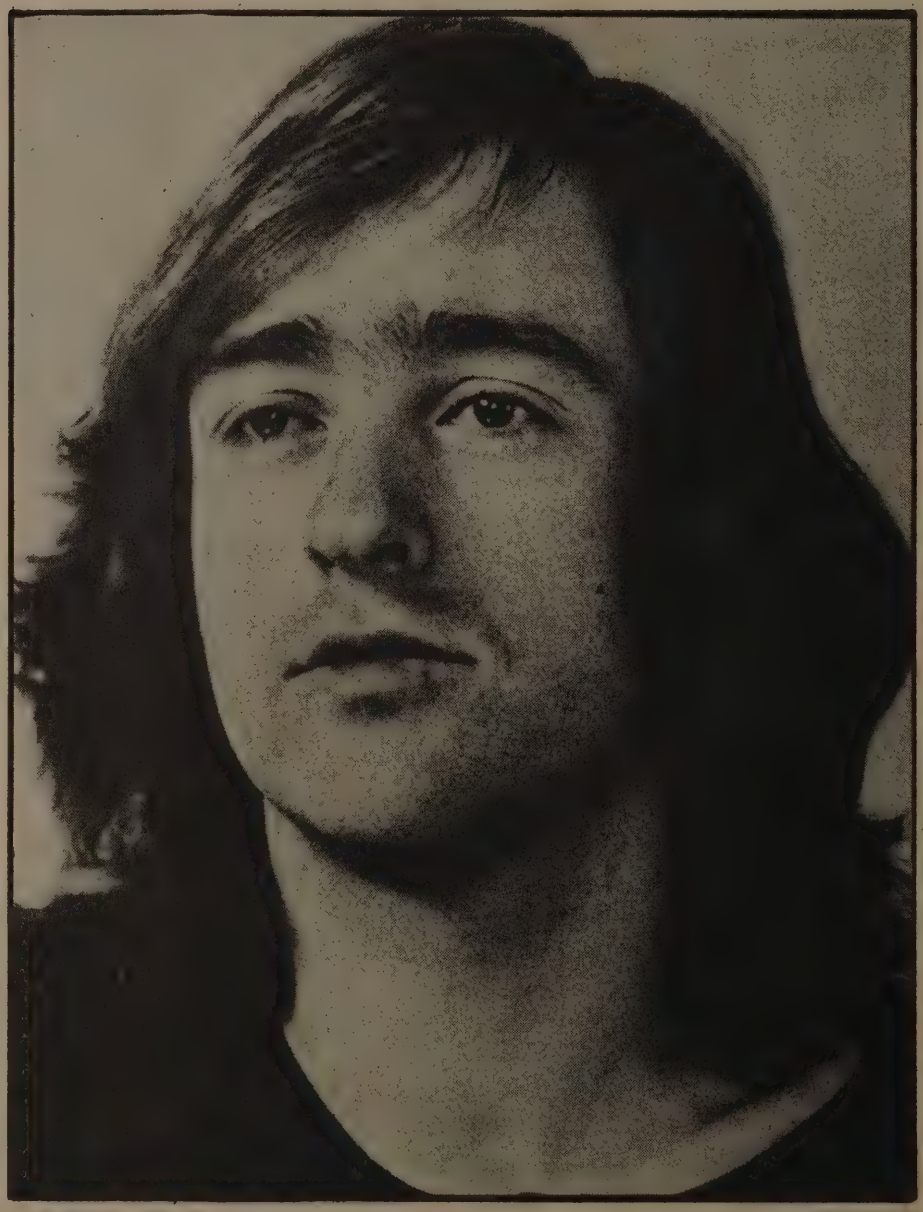
DOUG KERSHAW Spanish Moss (Warner Bros) Kershaw presents a palatable brand of cajun music, which springs from the the bayou country of Louisiana, on this, his second album. He fiddles (never plays the violin!) accordions, dobros, plays piano and guitar and lapses into French, patois and English. It's a very infectious album, perhaps lacking the authenticity of some of the Arhoolie cajun albums but Kershaw (you're seen him fiddling away on the Johnny Cash television shows) has a definite plus in his country music feeling, which is to be expected from the writer who composes, "Louisiana Man."

EDGAR WINTER Entrance (Epic) The brother of the amazing Johnny gets his solo album playing alto sax, organ and piano and singing. Most of the material is composed by Edgar and brother Johnny and it doesn't quite fit into the strong blues bag that we are used to from Winter. It's a healthy rock set though and one side is done in a loose suite form called "Winter's Dream." Partially successful album.

DAVE MASON Alone Together (Blue Thumb) Don't be mislead by the unusual looking album (it folds out twice and can be hung on the wall like a poster and costs the company 36 cents extra to produce) the music in the grooves is excellent.

Dave isn't exactly alone because he has a lot of help from his friends like Leon Russell, Jim Capaldi, Delaney and Bonnie Bramlett and assorted jammers and groovers.

It's an album that is reflective and alive -- the lyrics can usually bear listening to and sometimes (as in "Should Have Took More Than You Gave") there is a loose relaxed feeling and sense of improvised creation in the best way. Tight and light. An impressive solo by the ex-Traffic man.



Dave Mason – first solo album, an extravagant affair, for the ex-Traffic musician.

Some blues: WILLIE MAE THORNTON She's Back (Backbeat). Worth tracking down -- it contains some new recordings from Big Mama backed by a cooking saxophone dominated small group. She pushes her way through some basic blues in her usual gutsy fashion and (apart from one track) isn't allowed to ramble off. Her "Hound Dog" is included but try "Walking Blues" for blues power. EDDIE VINSON Cherry Red Blues (King) Rhythm and blues from the Fifties with Mr. Cleanhead Vinson in fine shouting form. Some of the backing may sound a little dated but the power is still there in the sparse, usually 12 bar, lyrics that Vinson shouts, squeaks and sometimes almost yodels out. Try "Cherry Red" (a blues-jazz classic) and the assertive "I Live In Good Bread Alley" as example of being a kind of hip that outlasts fads. TIM HARDIN (MGM) This is part of MGM's Golden Archive Series -- included is Connie Francis and such like--that shows what a major, if erratic talent, Hardin is. He can move easily from "If I Were A Carpenter" into the jazzy "Seventh Son" (both included) without sounding of depth or style.

GRATEFUL DEAD Workingman's Dead (Warner Bros.) Another group that by taking parts of all kinds of American music and fusing them together are working towards making another kind of American music.

It may be 20 years before we realize where the Crosby Stills Byrds, Dylans and Deads were really at and by that time they will be giving conservatoire courses on it. Meanwhile grab this album and dig a group that takes from life all around and from times gone by to make something that's happening now.

"Cumberland Blues" is a good track to start with.

ORNETTE COLEMAN Friends And Neighbours (Flying Dutchman) Alto saxist Coleman (also plays violin and trumpet) is the inspiration for a lot of the far-out jazz-rock fusions and has been for ten years or more when his music was bitterly resented and rejected and also fervently championed depending upon your stance regarding winds of change. But avant Ornett did help change jazz and his approach is now changing rock. This is a live gig done with Ornette's quartet in his own basement with his own friends and is freaky and ecstatic both.

MOVE Shazam (A&M) At long last a record from the Move and it's worth it because this is one of the better underground albums for some time. It is tightly controlled, as if everything has been tried out before and found worthwhile. There is an extended cut of "Fields Of People" that is very inventive. Tom Paxton's "The Last Thing On My Mind" is a mind wobbler too.

THE SUPREMES Right On (Motown) Motown conquers all -- the company can take a blow to the Supremes like the exit for solo work of Diana Ross and not let it bother them. Maybe this is because the Motown approach is bigger than the artists. The formula is there and the group, whoever is in it, sticks to it. Certainly sounds that way here with the slick pop-soul of the Supremes untouched by recent events. A chart winner as they say.

The Move, left to right Roy Wood, Rick Price, Jeff Lynne and Bev Bevan. They say the reason for their smallish recording output is that they are too busy working to make the studio scene.

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(continued from page 10)

soulful of labels in its day, tried. Now, King Records, another soul brother label, is trying. But capturing the sound and excitement of Wayne Cochran on disk is no easy task. And though Wayne does do some national TV, he needs that hit to get at the really important shows, like Sullivan and Martin and the other silent majority pleasers.

But Wayne hasn't stopped growing yet. When we finally first saw him, about nine months ago, he was fronting an out of date band, made obsolete by the emergence of Blood, Sweat and Tears and Chicago. Wayne's small horn section, though equal in size to BS& T's, could not hope to equal in musical intensity the work of that inventive group, and Wayne realized it. Now, Wayne fronts a 14 man edition of the C.C. Riders, with 10 horn men, all moving, swaying, stepping unison as Wayne pounds out a driving or soulful lyric. And adding depth to Wayne's vocal is another addition to the troupe, the Sheer Delights, also added to give Wayne Cochran an edge in the competetive music field.

In light of today's music and today's musicians, Wayne Cochran, like Tina Turner, is a freak. Neither writes nor plays an instrument, nor are they surrounded by creative people (as is Joe Cocker) who see to it that their songs and their music are highly unique. Both work with highly regimented musical aggregations, where excitement level superscedes originality as the prime objective and both should be doomed to a critical judgement of failure from anybody remotely connected with the progressive movement in music today.

Despite these seeming drawbacks, both Wayne and Tina have managed to rise above both their material and their bands, and do in fact create a brand of excitement that enchants almost everybody who is exposed to them, regardless of age, regardless of race, regardless of political beliefs. What is the magic secret that these two share? It might be....involvement.

Soul music is message music, and Wayne Cochran believes in the message he's delivering. Actually, if you search deeply enough, you might find that Wayne's performances take on a religious atmosphere, with Wayne as the saviour, delivering his message and offering to take the sins of the audience on his shoulders for a few minutes so that they can relax and enjoy themselves. For, though most of Wayne's songs are sad ones, he's always trying to stir up the opposite emotions in the everyday people who find themselves at one of his performances.

Because the Vegas crowd is generally not a rock and roll crowd, Wayne's shows there are a little more subdued than his shows elsewhere. Perhaps he realizes that the Vegas high rollers aren't ready to watch him hurl tables through the ceiling or rip up the wall panels with his bare hands, as he is reputed to have done in other cities. But that's what happens when you let yourself loose, and Wayne's whole thing is letting himself loose. He's been doing his thing way before Hendrix stomped on his first guitar (although he's probably only tied with Peter Townsend, who also likes to cut loose once in a while).

If you press Wayne, he might tell you about the night in Chicago that he broke an $1800 stained glass window because he was so happy over response to his appearance at the Happy Medium. He's not happy over the incident in a malicious way, and yet, knowing that he was able to cut loose so well, and bring the crowd along with him, certainly provided him with some tasty food for his soul.

In Vegas, and in many of the smaller towns that Wayne visits each year, he finds a certain uptightness in the audiences.

"These are basically older, or at least older-thinking people, who have forgotten, or never learned, how to relax and have fun. They think that if they clap their hands, or sing along, they'll look foolish to their friends and neighbors. So, before I can entertain them, I have to relax them. It's not easy, but then, I'm not being paid all that money to do easy things."

Wayne is consistently looking for challenges, although he is disposing of them faster than they can pop up. A major challenge to Wayne was gaining the respect of black audiences in their native habitat: the top rhythm and blues theaters in the country. Wayne was no stranger to black audiences, having learned his trade in Macon, but back in those days, he was merely a local boy playing for his friends. Now, suddenly, he'd been transformed into a white man trying to play black music for blacks, in a time when the slogan "Black is beautiful" reverberated across the country. Wayne, who knew that he wasn't a white man trying to play black music, but merely an entertainer trying to do his thing, wasn't

really worried in the beginning. But, after hearing all his associates telling him that he couldn't hope to make it with a black audience, he became a little apprehensive. Still, plunging into the fray with both feet, so to speak, Wayne decided to test himself in front of the toughest black audience in the country: the one who frequented the Royal Theatre in Baltimore.

Well, it would be nice to say that Wayne stepped on stage, opened his mouth, and drew a standing ovation from the audience. But, this is a truthful article, so we won't. Actually, according to the theater manager, Wayne was lucky to do his first few shows without getting swamped in garbage (the audiences at the Royal weren't bashful about letting a performer know how they felt). After being reminded that the audience didn't really know who he was, Wayne went out and worked harder than ever, and eventually won over the audience at the fourth show and at all the remaining shows.

From Baltimore, Wayne moved to the Apollo Theatre in Harlem, the mecca of black entertainers, to become the first white big-band attraction to play that venerable club in over a decade. Needless to say, Wayne again conquered, but this time he gave credit to his soulful dress: pink satin suit with a Napoleon collar and matching cape and bright pink boots. How could anybody try to ignore that outfit, or the man who was wearing it.

In addition to being involved with his music, Wayne is also involved with his clothes. He designs most of the totally outrageous costumes he wears on stage, all designed to set off his massive build and even more massive hair-do. Most of his outfits (all with matching boots) are also designed to show off as much chest as he thinks the audience is ready for. For Vegas, that amount of skin is very little, what with all the shy, retiring maidens in the audience, but for the younger clubs he's frequently dressed in v-neck (or v-chest) jackets and no shirt. The flashy clothes, whose value runs around $50,000, are part of the act, of course, but they also fulfill an inner need in Wayne, who remembers that he couldn't get pretty clothes in childhood. This flamboyance, fortunately, is not carried over to real life, and off-stage, Wayne is only a 'sharp' dresser.

Off-stage, Wayne Cochran is a friendly, affable and very logical young (just over 30) man. His opinions have been

(continued on page 62)

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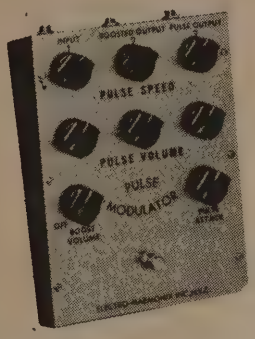

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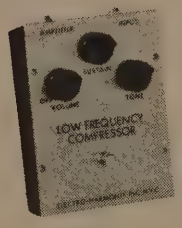

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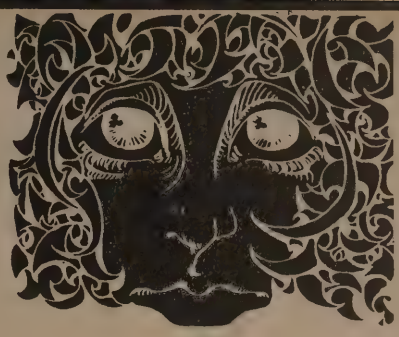

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READERS' REVIEWS

BURRITO DELUXE (A&M RECORDS)

Over a year after the release of their debut album, the Flying Burrito Brothers' second LP. **"Burrito Deluxe"** finally made it into your local record stores. In that time the Burritos have had several important personnel changes and a lot of good music, both in concert and on this album. Chris Hillman has replaced Chris Ethridge on bass; Bernie Leaden plays guitar and dobro and still another ex-Byrd Mike Clark, has become the group's permanent drummer. Gram Parsons remains as the leader of the band and its most distinctive voice.

The major fault of this album is that there simply isn't enough of it. most of the 11 cuts are under three minutes in length. Otherwise it's a fine job wherein the Burritos experiment successfully with several approaches to their basically countrysound. **"Lazy Days"** and **"Older Guys"** are straight ahead 1960's rock; **"High Fashion Queen"** with its swooping piano intro and cardboard box drumming is reminiscent of early Jerry Lee Lewis; **"Image of Me"** and **"Farther Along"** are pure country, much in the style of the first album.

Of the seven group originals, my favorite is **"Cody Cody"** with the rhythm section sounding straight out of **"Notorious Byrd Brothers"** and near perfect vocal harmonies. **"God's Own Singer"** is almost as good, the lyrics, though poignant, avoid the sticky sentimentality of many country and western songs.

On their last U.S. tour, the Stones spent some time with the Burritos, mostly recording what should be the next Stones single. **"Wild Horses"**. That song, a slow weepy tune in the style of **"No Expectations,"** appears as the closing number on **"Burrito Deluxe,"** featuring Sneaky Pete's perfectly understated steel guitar. Gram Parsens sings in a voice that seems to tremble with emotion: **"Wild horses/couldn't drag me away/Wild, wild horses/We'll ride them someday." "Burrito Deluxe"** is produced by Jim Dickson.

SHOCKING BLUE (Colossus)

This LP is not a success but people should pay heed to it because it's the album debut of a group with worlds of promise. With the exception of the Stones, Shocking Blue are probably the best hard-rock group on the scene today.

Their basic sound can really be called only one thing: a throwback.

Playing in a super tight 1966 hard-rock style, Shocking Blue amazingly might make it today if they keep selling the singles. All 12 songs on this album were written by lead guitarist Robby Van Leeuwen and the group also produced the record. The songs go from great to awful. There are three really horrid cuts, one featuring their resident sitar, God forbid.

But, then, there are seven very good hard-rock songs, two of which are their hit singles, **"Venus"** and **"Mighty Joe"**. Most notable of all are two fantastic all-out ravers: **"Long And Lonesome Road"** and **"Send Me A Postcard."**

Instrumentally, the main thing about the group is that they are very tight. Also I like Mariska Vere's singing. Unmistakably, one real asset the group has is their drummer, Cornelius Van Der Beek, probably the tightest and toughest new rock drummer I've heard since Bobby Elliot with the Hollies in 1964, or Keith Moon when he and the Who and their records quietly infiltrated America in 1965. I mean, wow, Cornelius Van Der Beek? He is really a driving drummer, perfect yet not excessive. He adds a lot.

Finally it looks as if Shocking Blue could go either way; they might become Creedence Clearwater Revival or they could fade into obscurity. In any case, they have a lot of potential and I hope to hear good things from them.

The Famous Alaska King Crab
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LET IT BE (Apple)

Well this looks like the last record we'll get from Beatles but who can predict. Notice that the Apple on the cover and the label is red not green which means that it is now ripe and we all know what happens to ripe apples, right ? They spoil and become no good which is maybe what the Beatles are trying to tell us.

And take a look at the back of the album cover. It is all black as if they are in mourning. Paul looks like a minister delivering the group's eulogy and Ringo seems to be looking down in the coffin saying, **"It was fun while it lasted."**

But enough theorizing. The album starts off with **"Two Of Us"** a song written by John and Paul about the old days. **"I Dig A Pony"** is about who-knows-what since it's mainly a Lennon song and the bootleg version seems to capture what John is trying to say better than this.

"Across the Universe" is a song put out to raise money for the ecology movement in England and I'm glad it's included here -- a very pretty song.

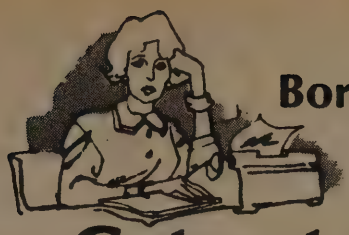
"Let It Be," the title song, to me, isn't the most beautiful song they've ever done but if you can stand hearing it every 15 minutes on the radio, I guess you can take it on the album. **"Maggie Mae"** a throwaway song sounds like something they wanted to forget but somehow couldn't resist, so they tacked it on the end of side one.

"I've Got A Feeling" is another song which is done better on the bootleg album, This is one song Phil Spector should have kept his little, remixing hands off of. **"One After 909."** is a song written in 1959 and attempts to bring back the old mop top Beatles and does a good job of it. John really puts his heart into this one.

"The Long and Winding Road" is, to me, a real masterpiece. This has to be the most beautiful and moving ballad the Beatles have ever done, with Paul really pouring his soul out.

The sound is far ahead and more advanced. They are still the cadillacs of the record industry.

John Murphy
Brockton Mass.



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NASHVILLE BEAT

by Tex Clark

Tex Clark

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(continued from page 59)

carefully formulated over the years, and he's not just mouthing off things he learned as a child. If you ask Wayne why he's so open-minded, he's quick to give credit to his grandfather, who taught him to judge a man by his deeds alone. He'll also mention the trouble he went thru because of his own special preference in hairstyles.

Wayne, the father of two children, is following the so-called generation gap very carefully. Basically, he sides with the youth, although he readily concedes that not everything young people are doing is right. "Younger people have changed the world, however it may be," said Cochran. "You've never seen where older people have changed anything. They get into a trend, and that's the way they live their life. When I was young, I liked anything that the older folks didn't like. Not that I went around looking for things they didn't like," he clarified, "it just seemed that what appealed to a younger person an older person naturally resented."

"My attitude as a father is, that although my children may not necessarily do the things I'd like for them to do, they're still my children, good or bad, and need love. Don't think for one minute that my family completely approved of my singing soul music, but that didn't keep them from loving and being a friend of their child."

"My youngest son is eight-years-old. When he's older, if he wants to smoke some pot, I certainly wouldn't approve, but if he's determined to do it anyway, I would much rather he do it in my living room than in a back alley. If anything happens to him, I can take care of him - I won't leave it up to another stoned kid to do it."

Wayne is not content to just be a father to his two kids and the members of his band. He's also planning to be a father figure for a lot of young poor folks trying to find a career in show business. Along with manager Walt Daisy and Charlie Brent, Wayne has formed Bread and Butter Limited, a music, movie and TV production company and management firm, to be based in Chicago, Las Vegas and Atlanta. Said Wayne, "Our main objective is to give opportunity to so many talented youngsters to be found in the underprivileged communities of our country. The ghettos of America are loaded with talent, and I'd like to give some of the youngsters there a chance to make it."

Wayne himself will make his movie debut soon, in a Joe Namath-Ann-Margret picture now called "C.C. & Company." (It was originally titled "C.C. Ryder") In addition to performing in the movie, Wayne was also signed to write the soundtrack. And, turning the tables, he spent his time on the set trying to sign Ann-Margret to his new recording company.

But that's Wayne Cochran, always looking ahead. ☐Allan Rinde

Cochran with his 14 piece back - up group, the C C Riders. C. C. is supposed to stand for Cochran Circuit.

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Read what the men who do the hiring have to say about your chances upon graduation. Charles E. Hinds, Program Director of WBBM-TV in Chicago, writes:

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And from Jack G. Thayer, Vice President of WHK in Cleveland:

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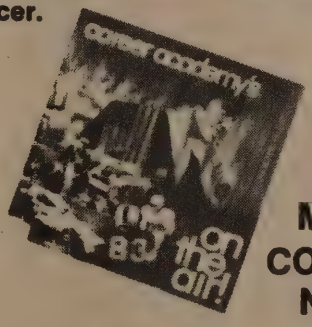

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Communication

by Dom Petro

An article in a local newspaper advises teen age girls to, "join a crowd." It is based upon the premise that joining selected groups increases the girls' chances of self development toward the objective of getting a teenage boy.

"The idea is not to be yourself, but to let yourself become ---- to become yourself by expanding your interests."

Girls reading this column will gather that the crowd is the only place to meet boys and that seems to be the main objective. The means described include a chart for measuring the accomplishments of certain girls in different groups in order to determine which group offers the best opportunities. For example, Ballet lessons are not considered good for the objectives described: "How to get a Teen age Boy and What to do with him when you get him."

The years between 11 and 21 are sensitive years of development and this advice is both misleading and crude.

We are social creatures and no one advises solitude. But is a crowd the only source of growth and interests? The things that affect our growth and make us what we are include everything we do and see. This range stretches from the very food we eat, the books we read, how we speak, how we stand and look, and many details which would go into the make up of the personality. What kind of a society would we have if we grew and measured our growth and all its values with that of the crowd. The bees and ants have societies like that.

The crowd as a crowd has its own values which are not always adaptable to individuality. In a crowd, individuality is subjected to changes and adjustments that are not always natural to it. (Bear in mind that these remarks refer to concentrating upon the crowd for "growth and development). The crowd makes us feel "accepted," "arrived," and this pleasurable state can well make us look to the crowd for measuring all the values we will adopt and with which we grow. In fact, in a crowd we actually think we are all individuals. It is so obvious, and so effortless.

The article advises you not to be yourself but let yourself **become** This could also apply to a situation where only a few friends are present or even in solitude. And is being one's self necessarily crude or undesirable? Many of us possess perfectly natural traits of highly individual character which are charming and very desirable. But we somehow are told that to be one's self means to go on a rampage or at least belch in public. To "become" as advised above would mean to adapt and grow. Fine. But in a crowd, the crowd's particular character makes demands which are generally very simplified by force of numbers and its contribution to adaptation and growth is simply, "Conform or get out." If they are sensitive people and worth our association, this is fine in many ways. We can see examples of behavior and responses we might never see if we shunned crowds. But crowd as such is Not the only source material for growth and development much less meeting teen age companions.

Can you really be yourself in a crowd? You might give vent to whims and mistake them for the "Real YOU". Is your behavior in a crowd what you really are? It is exciting and a very necessary part of our enjoyment but bear in mind that if we honestly measure our own behavior in a crowd and note that we do things we'd never do with a close friend or family, then this applies to the other persons in the crowd. This raises the question of whether we can REALLY KNOW others in the crowd, or is that their (and OUR) social behavior?

Dating is important. It is a way of knowing each other better. The objective may be companionship or later marriage. If this is so, then the growing divorce rate raises the question of how we can really know each other better? Divorces are not exactly pleasant affairs and they are necessary when the situation is simply impossible. Yet we know of marriages that go on with blissful continuity. If you are a cynic you'll say the long marriage is the result of giving up all of one's self and living the tolerant life of a vegetable. On the other hand we know many of these real marriages are the result of growth, some tolerance, some "giving up," but GROWTH nevertheless. The "giving up" is more than likely giving up some pretty undesirable traits. And hasn't the cynic given up quite a bit? He has made it difficult for pleasure to enter his life. And if his inner nature wants pleasure but his social mask of cynicism demands sneers, we have a definite plan for bitterness and frustration. Only mistrust and doubts are possible for him. It is no more wisdom or living well than being absolutely positive about everything and being hypocritically cheerful. Cynicism dresses everything in grey or black. It pulls down the shades and ends in gloom. Cynicism believes we are motived by pure selfishness and carries doubt to extremes.

What has this to do with crowds? Growing and developing according to the crowd's standards tends to close out one's inner development which is much more important than social life. Social life should contribute to our INDIVIDUAL development and not the reverse.

The aforementioned article refers to social advantages but makes no mention of real self development which comes from tastes and values developed from within. If YOU cannot get along with YOU, how can you get along with a crowd unless you adopt all their standards at the expense of your personal values. This leads inevitably to disappointments with others, then mistrust which ends in some form of cynicism. The crowd is only a part of living, and this should be borne in mind. They will not always be there. However, you must go on. If they have in some way interfered with your personal life and you have adopted too much of their's, you will be both lonely, and feel incomplete. If, for example, you really like reading and they did not, and you questioned your reading habit to the point of dropping it and adopting their substitutes, you'd find your basic love of reading deform into something perverse or opposite. Left alone, this becomes a souring process.

If you enjoy solitary walks every so often in order to catch up with yourself, continue them. The word "solitary" sounds almost frightening or silly today when everything points toward the crowd. But it is when we are alone that we can really see. We must learn to see things in our own individual way. Then the crowd can well become a really welcome joy, something wonderful to experience. The crowd must not be a way of getting away from ourselves but a way of experiencing OUR way of seeing: in this case, others. The crowd then helps us develop social awareness. In this sense we do not merely adopt what others set out. In short, do not lose your personal life in a crowd.

No one is even suggesting that crowds are either good or bad for association. The main objective in everyone's life is to find their individual strength and weaknesses, and genuine likes and dislikes. Crowds tend to overwhelm our personal choices. When you know yourself you can protect your values. Otherwise you might adopt the crowd's values. And later, when you really must make individual choied for your personal living, you might find yourself stuck with habits and tastes that are not personal and actually outdated in the bargain. You see, crowds tend toward current fads, and fads fade.

Life is short but within this brevity is a LONG series of experiences. They can be beautiful and full of life, frenzied and trite, or just meaningless, depending upon how you read the menu and make your choices. It depends upon that wonderful being called YOU, the real YOU in back of the social "you"!

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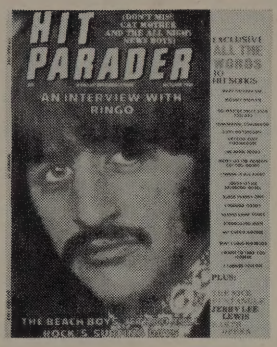
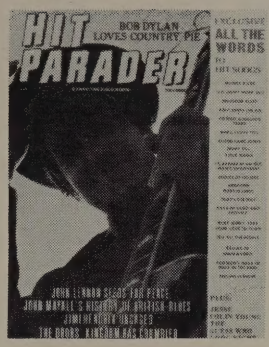


OCTOBER, 1969

Cat Mother
The Country Thing
Jethro Tull
Rocks Surfing Days
Chicago Blues
Ringo Starr
Mickey Newbury

"See"
"Moody Woman"
"Tomorrow, Tomorrow"
"Spinning Wheel"
"Love Me Tonight"
"I Wanna Testify"
"My Cherie Amour



NOVEMBER, 1969

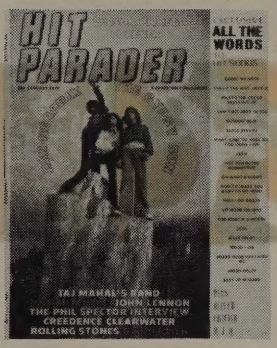
Bob Dylan Country
John Mayall Interview
The Doors Crumble
John Lennon
Jimi Hendrix
Felton Jarvis

"Muddy River"
"Soul Deep"
"Choice of Colors"
"Ballad of John & Yoko"
"Along Came Jones"
"Tell All The People"
"Feeling Is Right"

DECEMBER, 1969

John Lennon
Jack Bruce's First Album
Youngblood Interview
Paul Simon
The Kinks
Alan Price

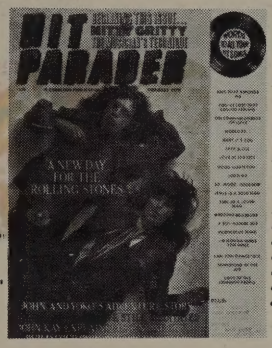
"Green River"
"Give Peace A Chance"
"Honky Tonk Women"
"Barabajagal"
"Where Do I Go"
"Working On A Groovy Thing"



JANUARY,,1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

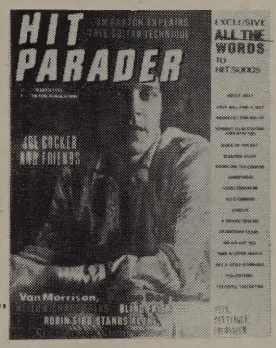
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

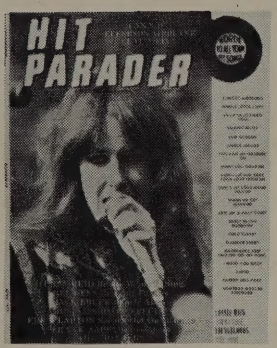
"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

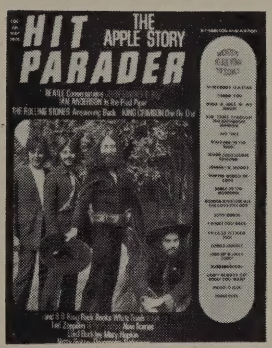
"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"



APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

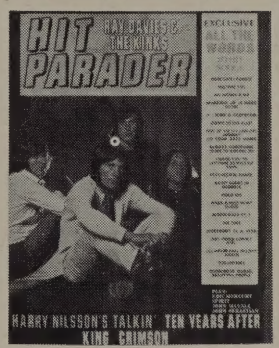
"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"



JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

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